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# **GCE AS MARKING SCHEME**

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**SUMMER 2017**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2017 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 2017

## ENGLISH LITERATURE

## UNIT 1: PROSE AND DRAMA

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

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

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

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

**Section A: Mark allocation**

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

Q1	Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)
(i)	Examine the presentation of Colonel Brandon in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <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>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the structure of the passage is built around the contrasting morals of Brandon and his brother: sensitivity and love set against uncaring indifference e.g. 'my affection' and 'fervent [...] attachment' against 'my brother had no regard for her' and 'he treated her unkindly'</li> <li>• the shaping of the passage to bring Eliza's 'fall' into focus only after her mistreatment and vulnerability has been established</li> <li>• the use of the first person 'I' to emphasise Brandon's self-imposed suffering: he blames himself also e.g. 'Had I remained in England, perhaps – but I meant to promote the happiness of both by removing from her'</li> <li>• language choices convey a tone of distress and powerlessness e.g. 'I was banished', 'voice of great agitation', 'threw this gloom,– even now the recollection of what I suffered –'.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about Colonel Brandon's presentation without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and mood. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Austen has made meaning.</p>

(ii)	<b>With close reference to at least <u>two other</u> parts of the novel, how far would you agree with the view that in <i>Sense and Sensibility</i>, “marriage is used by Austen to criticise society”.</b>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view that marriage is used by Austen to criticise society, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of 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 relationships in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting the way marriage is used to make a social comment 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 marriage and the ways these ideas are presented</li> <li>• structure – the unhappiness of the fortune-obsessed Willoughby and his marriage to the heiress Miss Grey/the lack of respect between the Palmers contrasted to the happy marriage between the fortune-less Elinor and disinherited Edward</li> <li>• structure – the shaping of the novel and the mistaken marriage between Lucy and Edward in order to comment on Lucy’s business-like change of affection and pursuit of material wealth and status through marriage</li> <li>• the darkly comic presentation of the absurdity of Mrs Ferras and her desire to use marriage as a way of securing social status and controlling her children/fortune</li> <li>• the lack of sympathy for Willoughby’s suffering in a cold and loveless, but financial successful, marriage</li> <li>• the satirical presentation of the Palmers.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of marriage 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 marriage. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• early C19th courtship and marriage conventions</li> <li>• male/female power balances</li> <li>• etiquette</li> <li>• social/moral obligations</li> <li>• social status and the importance of marriage in securing rank and wealth</li> <li>• legal arrangements governing marriage and family life</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 presentation of marriage 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> to the way Austen depicts marriage.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

<b>Q2</b>	<b>Charlotte Bronte: <i>Jane Eyre</i> (Penguin Classics)</b>
<b>(i)</b>	<b>Examine the presentation of St John in this extract.</b>
<b>AO1</b>	<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>
<b>AO2</b>	<p>Some of the features of the extract which candidates might choose for analysis of how St John is presented include:</p> <ul style="list-style-type: none"> <li>• overview of St John's attitude towards the missionary: passionate; distressed; controlling; forceful; selfish</li> <li>• structure – the passage is built around the contrasting attitudes and language choices of St John and Jane to reveal St John's cold justification of why they should marry</li> <li>• St John's tone of aggression is implicit through his, at times, militaristic language: 'it is under His standard I enlist you'</li> <li>• St John's attempt to use guilt to consolidate his claim that it is God's intention that Jane marries him: 'Do you think God will be satisfied with half an oblation?'; 'It is the cause of God I advocate'</li> <li>• St John's selfish faith and lack of concern for Jane's happiness is evident through his use of the first person: 'I wish to mate'; 'I want a wife'.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about St John without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and mood. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Brontë has made meaning.</p>

(ii)	<b>With close reference to at least <u>two other</u> parts of the novel, consider the view that “in <i>Jane Eyre</i>, Brontë depicts Victorian Christianity in a predominantly unfavourable light”.</b>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view that in <i>Jane Eyre</i>, Brontë depicts Victorian Christianity in a predominantly unfavourable light, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe circumstances where Victorian Christianity is depicted in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>Jane Eyre</i> in presenting the theme of Victorian Christianity through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• various characters’ attitudes towards Christianity and the way these ideas are presented</li> <li>• structure – callous and materialistic depiction of Brocklehurst’s evangelical Christianity set against the purity and innocence of Helen’s faith</li> <li>• the language of disdain used by Brocklehurst is used to foreground his religious hypocrisy and emphasise the extent of the physical and emotional suffering inflicted upon children at charitable religious institutions</li> <li>• St John’s dogmatic religious devotion/ love for Christ which leads him to sacrifice his worldly happiness in the belief that it will offer eternal salvation. Some candidates might focus on the fact that St John offers Jane another form of marriage that is as false as Rochester’s bigamous proposal</li> <li>• the way in which human rather than divine love is sacred to Jane.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of Victorian Christianity 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 Victorian Christianity.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the theme of Victorian Christianity. 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>• the church as a provider</li> <li>• C19th notions of charity</li> <li>• C19th notions of religious faith/ belief and the academic/theological challenges to established Christianity</li> <li>• C19th religious dissent</li> <li>• C19th notions of missionary work</li> <li>• family obligations.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by the text. In <b>Band 2</b> there should be some clear understanding of the ways issues, such as those above, are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence of the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Jane Eyre</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Jane Eyre</i> which are relevant to the depiction of Victorian Christianity 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> to Brontë’s depiction of Victorian Christianity.</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)	Examine the presentation of Mr Thornton in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses might show a superficial understanding of the situation but writing is likely to be awkward, brief and general. <b>Band 2</b> responses should demonstrate a more methodical approach to the extract. In <b>Band 3</b> there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in <b>Bands 4 and 5</b>, there should be an increasingly confident and perceptive grasp of the ways in which Mr Thornton is presented, which will demonstrate a firm and confident grasp of relevant concepts.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Thornton's emotional suffering depicted as physical vulnerability which is set in contrast to the physical strength of Margaret: 'given him a sound blow with her fists'; 'he had positive bodily pain'</li> <li>• the structure of the passage is built around the changeable and fickle nature of Margaret to guide the reader's response to sympathy for Mr Thornton e.g. 'at one time so brave, and at another so timid; now so tender, and then so haughty and regal-proud'</li> <li>• Thornton's language of powerlessness: 'bewitched by those beautiful eyes'; 'he could have sat down and cried on a door-step by a little child'; 'treat him with her proud sovereign indifference'</li> <li>• his enduring sense of pride is implicit: 'she could not make him change'; 'he [...] would love her; and defy her'</li> <li>• his literal lack of direction alludes to his metaphorical loss of pride.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about Mr Thornton 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><b>With close reference to at least <u>two other</u> parts of the novel, consider the view that "the power struggle between man and woman is at the heart of <i>North and South</i>."</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view that the power struggle between man and woman is at the heart of <i>North and South</i>, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses might tend to describe different types of suffering at a superficial level but without any convincing engagement with the text. In <b>Band 2</b> we might see some attempt to engage with the importance of the power struggle between man and woman in the text as a whole. While writing might be inaccurate, at times there will be some sense of organisation of material and use of relevant concepts. <b>Band 3</b> essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about gender politics in the novel. <b>Bands 4 and 5</b> will be increasingly well-informed and there should be perceptive discussions of the complexities of the power struggle between man and woman and the way this is used by Gaskell to further the progress of the plot.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting suffering through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• various characters' attitudes towards traditional gender roles and the way these ideas are presented</li> <li>• power struggle between Margaret and Mr. Thornton draws attention to gender and class politics e.g. Margaret's refusal to be passive and confined to a world of domesticity, episodes of Margaret's verbal dominance over Mr. Thornton, Margaret's final position as a wealthy heiress and ability to financially rescue the humiliated Mr. Thornton</li> <li>• role reversals e.g. Margaret is frequently depicted as masculine and assertive while Mr Hale is sensitive, female and passive</li> <li>• despite the difference in social standings, Mr Higgins will not accept condescension and refuses Margaret's offer of a visit – his position as the male head of the, albeit working-class, household is established</li> <li>• gender and sexuality e.g. Margaret steps away from conventional constructions of gender by defending the strikers/ intervening with the riot/ protecting Mr Thornton and, as such, enters the public sphere and risks social disgrace.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe different instances of gender politics without further discussion. In <b>Band 2</b> there may be flaws in focus and organisation but we should see the start of some points about authorial techniques with valid support. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents the power struggle between man and woman and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• C19th status/dependency of females</li> <li>• C19th notions of femininity/ 'Angel in the House'</li> <li>• C19th notions of female sexuality</li> <li>• class and gender</li> <li>• social/ moral/ family obligations and duty</li> <li>• manners/ etiquette/ conventions governing male and female behaviour</li> <li>• attitudes towards gender and industrial strikes / industrial relations.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of gender 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> to Gaskell's presentation of the power struggle between man and woman.</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)	Examine the presentation of Mr Peggotty in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <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>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the structure of the passage is built around the contrasting sense of family unity and tragic isolation of Emily to guide the reader's response to sympathy for the broken-hearted Mr. Peggotty</li> <li>• the use of the first person to show Mr. Peggotty's determined frame of mind but also his lonely path ahead: 'I'm going to seek her'; 'I wouldn't have the old place seem to cast her off'; 'I'll go along'</li> <li>• language of tenderness to emphasise the kindness and unconditional love of Mr. Peggotty</li> <li>• repetition of 'my child' alludes to Mr Peggotty's inability to blame Emily while alluding to a continued sense of her innocence</li> <li>• the shaping of the passage to show Mr Peggotty's struggle to label Emily as 'fallen'.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and atmosphere. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p>

(ii)	<b>With close reference to at least <u>two other</u> parts of the novel, how far would you agree with the view that “despite its happy ending, <i>David Copperfield</i> is primarily a novel of loss and shame”?</b>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view that despite its happy ending, <i>David Copperfield</i> is primarily a novel of loss and shame, 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>
AO2	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of loss and shame through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: there is considerable choice here as candidates may explore literal loss (death), loss of social status, loss of money, loss of reputation, loss of innocence and sexual shame in addition to the various instances of social shame. Candidates can focus on various characters’ attitudes towards loss/shame and the way that these ideas are presented</li> <li>• behaviour of men set in contrast to women and the way in which this affects ideas of shame/ loss of reputation</li> <li>• emigration and the idea of hope/escape</li> <li>• use of comedy to address serious issues such as financial loss/ social shame e.g. Micawbers</li> <li>• use of first person narrator to show psychological effect of loss</li> <li>• use of setting to explore ideas of loss/shame</li> <li>• use of physical/ emotional loss and betrayal.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to focus generally on ideas of loss/shame with only broad support/reference. In <b>Band 2</b>, there may be flaws in focus and organisation but we should see some understanding of the significance of loss and shame in the shaping of the narrative. <b>Band 3</b> writing should demonstrate a grasp of the significance of form while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>A03</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 loss and shame 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 female sexuality/ pre-marital sex</li> <li>• C19th notions of respectability/ etiquette/ class/ society</li> <li>• C19th attitudes towards women/ marriage</li> <li>• C19th attitudes towards class division</li> <li>• patriarchal values</li> <li>• finance/ wealth/ inheritance</li> <li>• emigration.</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>A05</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 depiction of shame/loss and the way in which Dickens makes a social comment. 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> to Dickens presents loss/shame/happiness.</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)	<b>Examine Hardy's presentation of the relationship between Henchard and Elizabeth-Jane in this extract.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <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>• narrative perspective reveals a relationship based on male authority and female submission</li> <li>• structure of the passage is built around the contrasting language of Henchard and Elizabeth-Jane which guides the reader's response to sympathy at the unduly harsh treatment of Elizabeth-Jane</li> <li>• the interrogative tone of Henchard, 'haven't I told you o't fifty times? Hey?' and use of passionate exclamations emphasises his volatile nature</li> <li>• the use of language to reveal Henchard's selfish concern for his own reputation: 'convinced of the scathing damage to his local repute and position'</li> <li>• Elizabeth-Jane as passive: "she obeyed"; 'followed him to the house like a cuplrit'; 'look of one completely ground down'</li> <li>• the shaping of the passage to lead to in an arguably unexpected close – rather than a confrontation, Henchard uses silence and neglect as a punishment: 'she could not see him'; 'leaving her in utter solitude'.</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>“Hardy presents a society preoccupied with reputation and status.” With close reference to at least two other parts of the novel, discuss this view of <i>The Mayor of Casterbridge</i>.</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view of how Hardy presents a society preoccupied with reputation and status, 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 reputation and social status 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 society’s treatment of reputation and status. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>The Mayor of Casterbridge</i> in the ways Hardy presents reputation and social status, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• various characters’ attitudes towards reputation and social status and the way these ideas are presented</li> <li>• structure – the self-destructive nature of Henchard and his tragic end set in contrast to Farfrae</li> <li>• Henchard’s Casterbridge experience suggests that social respectability and possessions can make a man</li> <li>• the fragility of reputation and impact of gossip/scandal e.g. Henchard’s past implicitly sexual relations with Lucetta and the consequences for her</li> <li>• the impact of secrets</li> <li>• the use of location e.g. Grey’s Bridge and its connection with social failure</li> <li>• the relationship between superstition and social failure.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of society’s attitudes towards reputation and status 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 a society preoccupied with reputation/status and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• Victorian attitudes towards marriage</li> <li>• Victorian moral values / courtship/sexual impropriety</li> <li>• differences in social status</li> <li>• status/ dependency of females</li> <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 discussion of how Hardy presents a society preoccupied with reputation/status. 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> to the way Hardy presents a society preoccupied with reputation and status.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

<b>Band</b>	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</b>  <b>10 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>10 marks</b>
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• perceptive discussion of extract</li> <li>• very well developed argument</li> <li>• confident grasp of concepts and apt use of terminology</li> <li>• accurate, fluent expression</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>• confident and apt textual support.</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• clearly informed discussion of extract</li> <li>• effectively structured argument</li> <li>• secure grasp of concepts and secure and sensible use of terminology</li> <li>• expression generally accurate and clear</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• sound analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>• appropriate and secure textual support.</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>• engages with extract</li> <li>• response is mostly relevant to question</li> <li>• some sensible grasp of key concepts. generally appropriate terminology</li> <li>• expression tends to be accurate and clear, but there may be lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>• clear analysis of writer's use of language and prose techniques to create meaning</li> <li>• generally clear and appropriate textual support</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>• attempts to engage with extract</li> <li>• attempts to organise response, though not always relevant to question</li> <li>• some, not always relevant use of concepts and terminology</li> <li>• expression may feature inaccuracies</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>• makes some basic points about writer's use of language and prose techniques to create meaning</li> <li>• supports some points by mostly appropriate reference to text</li> </ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>• understands extract at a superficial or literal level</li> <li>• response may lack 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>
<b>0</b>	<b>0 marks</b> Response not credit worthy or not attempted.	

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

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 5 marks	AO2 Analyse ways in which meanings are shaped in texts 5 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 15 marks	AO5 Explore literary texts informed by different interpretations 15 marks
5	<p><b>5 marks</b></p> <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>	<p><b>5 marks</b></p> <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>	<p><b>13-15 marks</b></p> <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>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
4	<p><b>4 marks</b></p> <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>	<p><b>4 marks</b></p> <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>	<p><b>10-12 marks</b></p> <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>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
3	<p><b>3 marks</b></p> <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>	<p><b>3 marks</b></p> <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>	<p><b>7-9 marks</b></p> <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>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>
2	<p><b>2 marks</b></p> <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>	<p><b>2 marks</b></p> <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>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections between text and contexts</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
1	<p><b>1 mark</b></p> <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>	<p><b>1 mark</b></p> <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>	<p><b>1-3 marks</b></p> <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>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
0	<p><b>0 marks</b> Response not credit worthy or not attempted.</p>			

## Section B: Drama

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

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

### Section B: Mark allocation

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

**Christopher Marlowe: *Doctor Faustus* (Longman)**

<b>Q6</b>	<b>"<i>Doctor Faustus</i> is largely a criticism of religion." How far do you agree with this view?</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view of <i>Doctor Faustus</i> as largely a criticism of religion, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses will show some awareness of the way in which Marlowe depicts religion, generally limited to showing some knowledge and understanding through describing or narrating character and scenes at a basic level. <b>Band 2</b> responses will show some knowledge and understanding of the role of religion in the play through engagement with Marlowe's characterisation and plot. In general, their response will be more organised. <b>Band 3</b> responses will begin to show a clear grasp of the complexity of the play's structures and concepts and how Marlowe presents them. <b>Bands 4 and 5</b> will show an increasingly secure understanding of how Marlowe addresses the complexity of religion and their discussion will be controlled and well-supported.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the way Marlowe depicts how religion is presented largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Christianity and religion is presented with some support. By <b>Band 3</b> there should be a clear grasp of the complexities of the way Marlowe presents religion. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe's portrayal of religion 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>• slapstick scene with the Pope used as a satire against Roman Catholicism</li> <li>• curiosity and forbidden knowledge</li> <li>• use of angels and devils</li> <li>• the role of Mephostophilis</li> <li>• soliloquies</li> <li>• seven deadly sins pageant</li> <li>• imagery</li> <li>• use of magic /magicians</li> <li>• stage directions</li> <li>• poetic language, e.g. hyperbole</li> <li>• use of rhetoric.</li> </ul>

<p><b>AO3</b></p>	<p>Candidates must engage with the idea of religion and explore the complexities of the way Marlowe challenges it. At <b>Band 1</b> candidates are likely to show some awareness of religion 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 challenges Christian doctrine 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 cultural context. They may approach the issue in several ways but it is likely that the following will be addressed:</p> <ul style="list-style-type: none"> <li>• time of religious uncertainty and challenge of Renaissance learning</li> <li>• hostility to the Catholic church and papacy</li> <li>• Faustus' link to Wittenberg University, connected to Luther and the emergence of Protestantism</li> <li>• Influence of the Faust legend</li> <li>• the Calvinist debate about predestination.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of religion, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of the contexts linking to ideas about religion in relation to Faustus' actions, with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the period's ideas about religion, or the theatrical context. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of religious ideas, and the theatrical context.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must respond to the view in all its aspects, so much consider the extent to which Marlowe criticizes 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 presentation of religion and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a <u>personal approach</u>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

<p><b>A03</b></p>	<p>Candidates must primarily engage with the question's focus on the dramatic use of Faustus's rebellious conduct and ideas in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following issues will be addressed:</p> <ul style="list-style-type: none"> <li>• wealth and power</li> <li>• master and servant relationships</li> <li>• religious belief, especially Roman Catholicism</li> <li>• damnation and salvation</li> <li>• overreaching and pride</li> <li>• morality plays</li> <li>• influence of the Faust legend.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of Faustus' rebellious conduct and ideas, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of the contexts linking to ideas about Faustus's rebellious conduct and ideas, with some support from the text. By <b>Band 3</b>, there should be a clear grasp of Faustus' rebellious conduct and ideas, or the theatrical context. <b>Bands 4 and 5</b> will show an increasingly secure understanding of Faustus's rebellious conduct and ideas, and the theatrical context.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>A05</b></p>	<p>Candidates must respond to the view in the question 'above all', and they may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the presentation Faustus' spirit of rebellion and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a <u>personal approach</u>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

<b>Q8</b>	<p><b>“A man who moralizes is usually a hypocrite, and a woman who moralizes is invariably plain.” (Cecil Graham)</b></p> <p><b>Discuss the view that “in <i>Lady Windermere's Fan</i>, relationships between men and women are founded on hypocrisy”.</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that it in <i>Lady Windermere's Fan</i>, relationships between men and women are founded on hypocrisy, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show awareness of the relationship between men and women, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the idea of the play attacking the double standards of sexual ethics, though their approach may be more narrative/descriptive than conceptual. Their responses will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of what Wilde may be considered to be attacking in terms of the hypocrisy of London Society in the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore relationships between men and women through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde attacks the hypocrisy of the relationship between men and 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 some dramatic techniques. At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde's dialogue and techniques.</p> <p>Responses may include some of the following:</p> <ul style="list-style-type: none"> <li>• symbolic and dramatic use of the fan</li> <li>• juxtaposition of the comic and the serious in situation and dialogue</li> <li>• use of wit</li> <li>• staging and stage directions</li> <li>• setting</li> <li>• lighting, music, sound effects</li> <li>• props and costume.</li> </ul>

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

<b>Q9</b>	<b>“The focus on etiquette is central to the play’s appeal.” In the light of this statement about <i>Lady Windermere’s Fan</i>, explore how Wilde makes use of the rules of social behaviour.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view of how Wilde makes use of the rules of social behaviour, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show awareness of the presentation of etiquette and individual behaviour, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the idea of etiquette, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Wilde’s use of the complex politics of manners to make social comment and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the complexity of etiquette 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 etiquette and the rules of social behaviour, 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. At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde’s dialogue and techniques.</p> <p>Responses may include some of the following:</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><b>A03</b></p>	<p>Candidates must engage primarily with the question's focus on the rules of social behaviour in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• social etiquette</li> <li>• marriage and fidelity/adultery</li> <li>• shallowness of aristocratic values</li> <li>• women seen as seducers</li> <li>• different moral codes for men and women</li> <li>• lies and deceit.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of social behaviour, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of the contexts linking to social behaviour with some support from the text. By <b>Band 3</b>, there should be a clear grasp of the rules of social behaviour, or the theatrical context. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the rules of social behaviour, and the theatrical context.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>A05</b></p>	<p>Candidates must respond to the given view in all its aspects, so must consider if it is 'above all' the play's focus on etiquette which appeals to audiences. 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 etiquette/manners which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a <u>personal approach</u>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

<b>Q10</b>	<b>How far would you agree that “<i>A Streetcar Named Desire</i> chiefly illustrates the unjust fate of the outsider and raises the question of justice”?</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that <i>A Streetcar Named Desire</i> chiefly illustrates the unjust fate of the outsider, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show some awareness of the outsider, largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the impact of the scenes depicting outsiders, 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’ use of the outsider to make social comment or explore ideas of justice 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 idea of the outsider through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language they may begin to address how Williams uses the characters of Stanley and Blanche to generate dramatic tension based on their depiction as outsiders, 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. At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’s dialogue and techniques.</p> <p>Responses may include some of the following:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of physical violence</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul>

<p><b>AO3</b></p>	<p>Candidates must engage primarily with the question's focus on the outsider and the question of justice in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• declining upper class v. burgeoning working class as a new power in 1940s America</li> <li>• conflict between the past and the present</li> <li>• nationality</li> <li>• male oppression of women and abuse in marriage</li> <li>• morality and social etiquette</li> <li>• threat of female sexuality</li> <li>• Blanche's disdain/disapproval of Stanley as a husband</li> <li>• verbal/ sexual abuse.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of the outsider and the question of justice, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of the contexts linking the outsider and the question of justice with some support from the text. By <b>Band 3</b>, there should be a clear grasp of the outsider and the question of justice, or the theatrical context. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the outsider and the question of justice.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must respond to the given view, so must consider whether Williams 'chiefly' illustrates the tragic fate of the outsider and raises questions of justice. They may argue that there are many other ways Williams generates dramatic tension and raises questions of justice, and disagree that this is the primary vehicle. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a <u>personal approach</u>.</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>

Q11	<p>“I have always depended on the kindness of strangers.” (Blanche DuBois)</p> <p>“Williams presents 1940s New Orleans as a society lacking in kindness.”</p> <p>Explore this view of <i>A Streetcar Named Desire</i>.</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that Williams presents 1940s New Orleans as a society lacking in kindness, 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 kindness, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the way in which kindness 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’ use of both kindness and cruelty to make social comment on the position of women or explore attitudes / values of the period / setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore the notion of kindness through the plot largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language they may begin to address how Williams uses the characters of Blanche, Stanley, Stella and Mitch to address both kindness and cruelty 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. At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’s dialogue and techniques.</p> <p>Responses may include some of the following:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of physical violence</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul>

<p><b>AO3</b></p>	<p>Candidates must engage with the question's focus on whether William's presents a society 'lacking' in kindness and must consider 1940s America when considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes to female sexuality</li> <li>• family obligations</li> <li>• male oppression of women</li> <li>• morality and social etiquette</li> <li>• Blanche's relationship between Stella and Stanley</li> <li>• attitudes towards mental health.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of a society 'lacking' in kindness in 1940s America, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of the contexts linking a society 'lacking' in kindness in 1940s America with some support from the text. By <b>Band 3</b>, there should be a clear grasp of a society 'lacking' in kindness in 1940s America, or the theatrical context. <b>Bands 4 and 5</b> will show an increasingly secure understanding of a society 'lacking' in kindness in 1940s America and the theatrical context.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question, exploring the idea that 1940s New Orleans is 'lacking' in kindness. 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 to develop a <u>personal approach</u>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

**Caryl Churchill: *Top Girls* (Methuen)**

<b>Q12</b>	<p><b>“What’s it going to do to him working for a woman? I think if it was a man he’d get over it as something normal.” (Mrs. Kidd)</b>  <b>How far would you agree that in <i>Top Girls</i>, “success is always accompanied by unpopularity”?</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that in <i>Top Girls</i>, success is always accompanied by unpopularity 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 shifting idea of success, 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 representing success, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Churchill’s use of characters and actions to make social comment or explore attitudes and values of the period and the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the way in which various characters are presented as both successful and unpopular, though largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Churchill structures the play and through some basic discussion of character, plot and language they may begin to discuss the question with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques. At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Churchill’s dialogue and techniques.</p> <p>Responses may include some of the following:</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><b>AO3</b></p>	<p>Candidates must engage with the question's focus on whether success is 'always' accompanied by unpopularity in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes to working women and new economic independence in the 1970s and early 80s</li> <li>• traditional domestic roles in society where standards are set by men, creating victim mentality</li> <li>• difficulties in reconciling a career with raising a family</li> <li>• historical male oppression of women</li> <li>• challenges of becoming a 'top girl' in the economic climate of the time</li> <li>• the poor and uneducated victims of competitive society</li> <li>• successful women arguably conforming to male codes of behaviour and dominating women themselves.</li> <li>• abortion and motherhood.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of success and unpopularity, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of the contexts linking success and unpopularity with some support from the text. By <b>Band 3</b>, there should be a clear grasp of success and unpopularity, or the theatrical context. <b>Bands 4 and 5</b> will show an increasingly secure understanding of success and unpopularity and the theatrical context.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. They may argue that a successful character is not always unpopular but must explore the complexities of that character in detail. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of the audience's shifting sympathies which are relevant and give credit for reference to relevant critical views – especially when the candidate engaged with critical readings to develop a <u>personal approach</u>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

<b>Q13</b>	<b>“The play relies primarily on female suffering to generate dramatic tension.” Discuss this view of <i>Top Girls</i>.</b>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that the play relies primarily on female suffering to generate dramatic tension, 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 female suffering, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the different representations of female suffering and how it creates dramatic tension, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Churchill’s use of characters, actions and dialogue to make social comment on the individual suffering of women in society over time. Candidates will begin to explore attitudes / values of the period as well as the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
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 individual suffering to generate dramatic tension 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. At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Churchill’s dialogue and techniques.</p> <p>Responses may include some of the following:</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><b>AO3</b></p>	<p>Candidates must engage with the question's focus on female suffering as a means of generating dramatic tension in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• historical male oppression of women</li> <li>• attitudes to working women and new economic independence in the 1970s and early 80s</li> <li>• traditional domestic roles in society where standards are set by men, creating victim mentality</li> <li>• difficulties in reconciling a career with raising a family</li> <li>• limited access to top jobs</li> <li>• challenges of becoming a 'top girl' in the economic climate of the time</li> <li>• the poor and uneducated victims of competitive society</li> <li>• Thatcher's 'enterprise culture'</li> <li>• successful women dominating women themselves.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of female suffering as a means of generating dramatic tension, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of the contexts linking individual suffering as a means of generating dramatic tension with some support from the text. By <b>Band 3</b>, there should be a clear grasp of female suffering as a means of generating dramatic tension, or the theatrical context. <b>Bands 4 and 5</b> will show an increasingly secure understanding of female suffering as a means of generating dramatic tension and the theatrical context.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the given view, so must consider whether the play relies 'primarily' on female suffering to generate dramatic tension. 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 engaged with critical readings to develop a <u>personal approach</u>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

**Joe Orton: Loot (Methuen)**

<b>Q14</b>	<p><b>“In <i>Loot</i>, Orton makes us laugh to make us learn.” In the light of this statement, explore how Orton uses black comedy to comment on a world governed by selfish desires.</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that Orton uses black comedy to comment on a world governed by selfish desires, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show some engagement with black comedy, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot and themes in terms of a comment on human nature, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Orton’s presentation of black comedy to make a social comment, 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 impact of black comedy as a means to comment on a world governed by money and power, through largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Orton structures the play through some basic discussion of character, plot and language. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques. At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Orton’s dialogue and techniques.</p> <p>Responses may include some of the following:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of comic tension</li> <li>• use of comic irony</li> <li>• use of the surprise entry</li> <li>• use of farce</li> <li>• use of black comedy</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul>

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

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

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

## Unit 1 Section B Drama Assessment Grid

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