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# **GCE AS MARKING SCHEME**

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**SUMMER 2019**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 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 2019****ENGLISH LITERATURE****UNIT 1: PROSE AND DRAMA****Online marking**

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

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

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

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

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

## General Advice to Examiners

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

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

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

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

## Marking

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

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

## Reference to Principal Examiner

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

## Prior to on-screen marking

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

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **Monday, 17<sup>th</sup> June.**

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

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

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

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

### Section A: Prose Fiction Pre-1900

#### Section A Mark Allocation

	AO1	AO2	AO3	AO5
<b>Part (i) 20 marks</b>	<b>10</b>	<b>10</b>	-	-
<b>Part (ii) 40 marks</b>	<b>5</b>	<b>5</b>	<b>15</b>	<b>15</b>

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

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

Q1	Jane Austen: Sense and Sensibility (Penguin Classics)
(i)	Examine the presentation of Mrs Dashwood in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the 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>• overview of the exposure of the secret and Mrs Dashwood’s volatile reaction to the clandestine engagement</li> <li>• the structure of the passage and the impact of the biased second-hand account</li> <li>• the shaping of the passage to foreground the contrast between Mrs. Dashwood’s fury and Lucy Steele’s distress</li> <li>• the language used to describe Mrs Dashwood’s reaction is critical of her behaviour e.g. ‘violent hysterics’, ‘screams’, ‘scolded like any fury, and soon drove her [Lucy] into a fainting fit’</li> <li>• the language used to describe Lucy’s treatment/ reaction positions Mrs Dashwood as almost brutal.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about the presentation of Mrs Dashwood without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and mood. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Austen has made meaning.</p>

(ii)	<p><b>With close reference to at least two other parts of the novel, consider the view that “<i>Sense and Sensibility</i> is primarily a novel which challenges social conventions”.</b> [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view that in <i>Sense and Sensibility</i>, Austen uses episodes of violence to make a social comment, 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 social conventions 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 social conventions 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 social conventions and the ways these ideas are presented</li> <li>• structure – the rebellious spirit of Marianne is contrasted with the dutiful actions of Elinor and raises questions of how far social conventions are challenged e.g. Willoughby’s treatment of Marianne and her subsequent marriage to Brandon</li> <li>• structure – the shaping of the novel and the way in which characters often challenge social conventions in secret e.g. Edward and Lucy</li> <li>• Willoughby’s socially acceptable but loveless marriage.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of challenges to social convention 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 challenges to social conventions. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• male/female power balances</li> <li>• early C19th courtship, marriage and family life</li> <li>• etiquette</li> <li>• social/moral obligations</li> <li>• social status</li> <li>• finance/wealth/inheritance.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i>.</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <b>a personal approach</b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q2	Charlotte Bronte: <i>Jane Eyre</i> (Penguin Classics)
(i)	Examine the presentation of Thornfield in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the presentation of Thornfield with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis of how Thornfield is presented include:</p> <ul style="list-style-type: none"> <li>• overview of Thornfield's untamed depiction and the power of nature</li> <li>• structure – the passage is built around Jane's account where she finds almost comfort in the solitude and wildness of Thornfield</li> <li>• structure – the effect of Jane's spoken words to the chestnut tree</li> <li>• the repetition of 'never' to convey a sense of loss/ emptiness which is set in contrast to Jane's hopeful tone</li> <li>• the passage is shaped to guide the reader towards viewing Jane as almost interchangeable with nature</li> <li>• The language of the supernatural hints at an almost haunting portrayal of Thornfield e.g. 'melancholy wail', 'the moon [...] was blood-red'</li> <li>• The contrast between the warmth of the house and the dark coldness of the orchard.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about Thornfield without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create mood. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Brontë has made meaning.</p>

(ii)	<p><b>“It is primarily through settings and landscapes that Brontë reveals most about Jane”. With close reference to at least two other parts of the novel, discuss this view of the text.</b> [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view that in <i>Jane Eyre</i>, Brontë uses episodes of violence to make a social comment, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe different landscapes 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 settings and landscapes through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• various depictions of landscapes/ settings and the way these ideas are presented in relation to Jane</li> <li>• structure – the contrast between Jane’s childhood settings (Gateshead/ Lowood) and her adult settings (Thornfield/ Moor House). What does this contrast tell us about Jane?</li> <li>• Structure – the way Jane is depicted in an interior setting compared with her portrayal when outside</li> <li>• use of the first person narrator to explore the impact of settings and landscapes on Jane herself.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of settings 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 Brontë’s depiction of setting and landscape.</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 setting and landscape. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• C19th attitudes towards women</li> <li>• C19th notions of religion</li> <li>• C19th attitudes towards children</li> <li>• C19th attitudes towards orphans and family obligations</li> <li>• C19th attitudes towards marriage</li> <li>• male/female power balances</li> <li>• social status and class</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 way in which setting/landscape is used to depict Jane and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <b><u>a personal approach</u></b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	Examine the presentation of Margaret in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might show a superficial understanding of the character 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 Margaret 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>• structure – the contrast between the snobbery of Margaret and Mrs Hale's more tolerant attitude regarding the working classes</li> <li>• the language implies that Margaret finds some form of freedom in nature e.g. 'she was so happy out of doors [...] she almost danced', 'as she crossed some heath, she seemed to be borne onwards, as lightly and easily as the fallen leaf'</li> <li>• the contrast between Margaret's opinion of London and Helstone (the city is set against the countryside)</li> <li>• structure of the passage guides the reader to view Margaret as almost unsympathetic and prejudiced.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about Margaret 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 two other parts of the novel, discuss the view that “in <i>North and South</i>, Gaskell uses Margaret’s journey of self-discovery to comment on society”.</b> [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view that, in <i>North and South</i>, Gaskell uses Margaret’s journey of self-discovery to comment on 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 might tend to describe different journeys 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 Margaret’s journey to of self-discovery 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. <b>Bands 4 and 5</b> will be increasingly well-informed and there should be perceptive discussions of the complexities of the issue 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 Margaret’s journey of self-discovery through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• various characters’ attitudes towards Margaret and her views on social etiquette/ behaviour/ education/ industrialization</li> <li>• the structure of the novel to represent Margaret’s literal and metaphorical journey to find happiness and contentment</li> <li>• structure – the industrial North set in contrast to the more affluent South and Margaret’s changing views on location</li> <li>• the language choices to convey the power struggle between Margaret and Mr Thornton</li> <li>• Margaret’s relationship with Nicholas and Bessy</li> <li>• The impact of family bereavement on Margaret.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel without further discussion. In <b>Band 2</b> there may be flaws in focus and organisation but we should see the start of some points about authorial techniques with valid support. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents journey of self-discovery and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• male/female power balances</li> <li>• social etiquette</li> <li>• finance/wealth/inheritance</li> <li>• C19th working/factory conditions</li> <li>• attitudes towards industrialisation.</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, and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <b>a personal approach</b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q4	Charles Dickens: David Copperfield (Penguin Classics)
(i)	Examine the presentation of Mrs Gummidge in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the 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 to contrast the positivity and patience of Mr Pegotty with the negativity of Mrs Gummidge</li> <li>• the use of David's first person perspective to convey a child-like confusion at Mrs Gummidge's emotional outburst</li> <li>• the comic portrayal of Mrs Gummidge's self-pity e.g. the repetition of 'a lone lorn creetur' and her dramatic insistence that she had 'better go into the House, and die and be a riddance!'</li> <li>• Mrs Gummidge's repetitive use of 'I', 'me', 'my' presents her outburst as almost self- indulgent</li> <li>• Her use of dialect hints at her lack of education and social status.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and atmosphere. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p>



(ii)	<p><b>With close reference to at least two other parts of the novel consider the view that “in <i>David Copperfield</i>, the comic episodes are used by Dickens chiefly to inform the readers of serious social issues”.</b> [40]</p>
A01	<p>We will reward coherent, well-structured, relevant responses to this view that in <i>David Copperfield</i> Dickens uses the comic episodes to inform the readers of social issues, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of 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 the use of comic episodes in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
A02	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the use of comic episodes to make a social comment through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: there is some choice here as candidates may explore a variety of characters and the way in which comedy is used to comment on more serious issues of class/ wealth/ status/ crime/ debt/ education/family/ marriage/gender</li> <li>• the structure of the novel to contrast comedy with tragedy and suffering</li> <li>• the use of comedy to address issues of power and powerlessness.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to focus generally on the comic episodes with only broad support/reference. In <b>Band 2</b>, there may be flaws in focus and organisation but we should see some understanding of the significance of the use of comedy to comment on more serious issues. <b>Band 3</b> writing should demonstrate a grasp of the significance of form while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a vast range of relevant contexts and their influence upon the ways in which Dickens uses comic episodes to make a social comment 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 gender</li> <li>• C19th notions of etiquette/ class/ society</li> <li>• C19th attitudes towards women/ marriage</li> <li>• C19th attitudes towards class division</li> <li>• C19th judicial system</li> <li>• finance/ wealth/ inheritance.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>David Copperfield</i> which are relevant to the use of comic episodes. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <b>a personal approach</b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine Hardy's presentation of Henchard in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>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>• structure – there is an element of suspense as the narrative perspective positions the reader alongside Henchard</li> <li>• structure – the confidence of the firmity woman is set in contrast to the silent shock of Henchard</li> <li>• the use of language to expose Henchard's death-like expression, alluding to the metaphorical death of his respectability and position as Mayor – '[h]is face seemed strange, and in tint as if it had been powdered over with ashes'</li> <li>• the change in Henchard's tone from confident to almost confessional e.g. 'upon my soul it does prove that I'm no better than she! And to keep out of any temptation to treat her hard for her revenge, I'll leave her to you.'</li> <li>• Henchard's vulnerability and weakness against gossip e.g. 'she knew a queer thing or two about their great local man Mr. Henchard, if she chose to tell it'.</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>“In <i>The Mayor of Casterbridge</i>, Hardy presents social status as inevitably threatened by the past.” With close reference to at least two other parts of the novel, consider this view. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view that Hardy presents social status as inevitably threatened by the past, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe different social statuses 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 idea of social 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 the relationship between social status and the past, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• various characters’ attitudes towards social status and the way this is threatened by hidden pasts</li> <li>• structure – the shaping of the novel to reveal secrets and hidden pasts from a third person perspective</li> <li>• structure – a sense of role reversal as Farfrae’s rise in society/happy ending etc. is set in contrast to Henchard’s social fall and tragic end which seems caused by his past</li> <li>• the fragility of female reputation and impact of secret relationships e.g. the sexuality of Lucetta and the impact of the skimmington-ride</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of the relationship between social status and the past 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 social 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>• rural Dorset and the significance of the skimmington-ride</li> <li>• Victorian moral values</li> <li>• marriage/ 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 the relationship between social status and the past. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <b>a personal approach</b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

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

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

## Section B Drama

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

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

### Section B Mark Allocation

<b>Section B: Drama</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO5</b>
<b>60 marks</b>	<b>15</b>	<b>15</b>	<b>15</b>	<b>15</b>



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

<b>Q6</b>	<p><b>“Faustus’ Renaissance ambitions are primarily depicted in a critical light.”</b>  <b>Discuss this view of <i>Doctor Faustus</i>.</b> <span style="float: right;"><b>[60]</b></span></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that Faustus’ Renaissance ambitions are primarily depicted in a critical 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 drama.</p> <p>At <b>Band 1</b>, responses will show some awareness of the way in which Marlowe depicts Renaissance ambitions, 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 Renaissance ambition 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 Faustus’ Renaissance ambition 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 the character of Faustus is presented largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Faustus’ Renaissance ambition is presented with some support. By <b>Band 3</b> there should be a clear grasp of the complexities of the way Marlowe presents Faustus’ Renaissance ambition. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe’s portrayal of Faustus’ Renaissance ambition 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>• Roman Catholicism and damnation</li> <li>• hubris</li> <li>• curiosity and forbidden knowledge</li> <li>• use of angels and devils</li> <li>• the role of Mephostophilis</li> <li>• soliloquies</li> <li>• seven deadly sins pageant</li> <li>• imagery</li> <li>• use of magic /magicians</li> <li>• stage directions</li> <li>• poetic language, e.g hyperbole</li> <li>• use of rhetoric.</li> </ul>

<b>A03</b>	<p>Candidates must engage with the idea of Faustus' Renaissance ambition and explore the complexities of the way Marlowe depicts it. At <b>Band 1</b> candidates are likely to show some awareness of Renaissance ambition which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Marlowe depicts Faustus' Renaissance ambition 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 Faustus' Renaissance ambition. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of Greek Tragedy and cultural context.</p>
<b>A05</b>	<p>Candidates must respond to the view in all its aspects, so much consider the extent to which Faustus' Renaissance ambitions are 'primarily' depicted in a critical light. They may debate and disagree entirely with the statement. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the discussion of Faustus' damnation and give credit for reference to relevant critical views –especially when the candidate has engaged with critical readings.</p>

Q7	<p><b>How far would you agree with the statement that “in <i>Doctor Faustus</i>, Marlowe depicts a sustained attack on Christian ideas”.</b> [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that Marlowe depicts a sustained attack on Christian ideas, 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 these characters but responses will be generally limited to showing some knowledge and understanding through describing characters or narrating the plot at a basic level. <b>Band 2</b> responses will show some basic knowledge and understanding of how the dramatic use of these characters 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 Christian ideas and how Marlowe depicts them. <b>Bands 4 and 5</b> will show an increasingly secure understanding of how the dramatic depiction of characters contributes to the play’s ideas, structure and characterisation and their discussion will be controlled and well-supported.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore Christian ideas largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way in which Christian ideas are presented with some support. By <b>Band 3</b> there should be a clear grasp of the complexity of Marlowe’s presentation of Christian ideas. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe uses Christian ideas to explore the complexity of the play 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>• death</li> <li>• imagery</li> <li>• stage directions</li> <li>• use of rhetoric.</li> <li>• use of angels and devils</li> <li>• soliloquies</li> <li>• seven deadly sins pageant</li> <li>• use of magic /magicians</li> <li>• poetic language, e.g hyperbole.</li> </ul>
AO3	<p>Candidates must engage with Christian ideas and explore the complexities of the way Marlowe depicts them. At <b>Band 1</b> candidates are likely to show some awareness of the impact of Christian ideas which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Marlowe depicts Christian ideas 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 Christianity. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of morality plays and the cultural context.</p>

<b>AO5</b>	<p>Candidates must respond to the view 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>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 Christian ideas and give credit for reference to relevant critical views –especially when the candidate has engaged with critical readings.</p>
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**Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)**

<b>Q8</b>	<p><b>“Wilde is preoccupied with depicting the tension between honesty and the smooth running of London Society.” To what extent would you agree with this view of <i>Lady Windermere's Fan</i>?”</b> <span style="float: right;"><b>[60]</b></span></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that Wilde is preoccupied with depicting the tension between honesty and the smooth running of London Society.”, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show awareness of the presentation of the tension between honesty and the smooth running of London Society largely at a narrative level. <b>Band 2</b> responses will show some grasp of the idea of the tension between honesty and the smooth running of London Society, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Wilde’s use of the complex politics of London Society and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the complexity of the tension between honesty and the smooth running of London Society through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde portrays the complexities of the tension between honesty and the smooth running of London Society, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• the symbolic and dramatic use of the fan</li> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of wit</li> <li>• staging and stage directions</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde’s dialogue and techniques.</p>

<b>A03</b>	<p>Candidates must engage with the idea of the tension between honesty and the smooth running of London Society and explore the complexities of the way Wilde depicts it. At <b>Band 1</b> candidates are likely to show some awareness of London Society which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Wilde depicts the tension between honesty and the smooth running of London Society with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Wilde's presentation of the tension between honesty and the smooth running of London Society. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>
<b>A05</b>	<p>Candidates must respond to the given view in all its aspects. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of the tension between honesty and the smooth running of London Society which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

Q9	<p>Consider the view that in <i>Lady Windermere's Fan</i>, "it is Wilde's portrayal of female strength and frailty that is most interesting to audiences". [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that it is Wilde's portrayal of female strength and frailty that is most interesting 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 are likely to show some awareness of female strength and frailty, largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of both female strength and frailty though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Wilde's portrayal of female strength and frailty and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore the idea of female strength and frailty 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 uses female strength and frailty to make a social comment with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of symbolism, e.g. the fan</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde's dialogue and techniques.</p>
AO3	<p>Candidates must engage with the idea of female strength and frailty and explore the complexities of the way Wilde depicts it. At <b>Band 1</b> candidates are likely to show some awareness of how female strength and frailty shapes society which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Wilde depicts London Society with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Wilde's presentation of female strength and frailty. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>



<b>AO5</b>	<p>Candidates must respond to the given view, so must consider the view that it is 'most interesting' 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 which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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**Tennessee Williams *A Streetcar Named Desire* (Penguin)**

<b>Q10</b>	<p><b>“A <i>Streetcar Named Desire</i> is a play which explores contradictions within American society.” Discuss this view of the play. [60]</b></p>
<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> explores contradictions within American society where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses may begin to engage with the idea of contradictions within American society, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the way in which contradictions within American society are presented, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Williams’ exploration of contradictions within American society and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the notion of contradictions within American society through the plot largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’ dialogue and techniques.</p>

<b>A03</b>	Candidates must engage with the idea of contradictions within American society, exploring the complexities of the way Williams depicts them. At <b>Band 1</b> candidates are likely to show some awareness of how contradictions within American society shape 1940s society. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Williams presents 1940s society with some support from the text. By <b>Band 3</b> , there should be a clear grasp of some of the ways the context has influenced Williams' presentation of American contradictions. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.
<b>A05</b>	<p>Candidates must respond to the given view in all its aspects. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

Q11	<p><b>To what extent would you agree with the view that “in <i>A Streetcar Named Desire</i>, Williams presents a society in which desire is always destructive”.</b></p> <p style="text-align: right;"><b>[60]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that desire is always destructive in <i>A Streetcar Named Desire</i>, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses may begin to engage with the idea the desire is always destructive, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the way in which desire is presented, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Williams’s portrayal of desire to make social comment and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore the notion of that desire is destructive through the plot largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’ dialogue and techniques.</p>
AO3	<p>Candidates must engage with the idea that desire is destructive, exploring the complexities of the way Williams depicts them. At <b>Band 1</b> candidates are likely to show some awareness of how desire shapes 1940s society. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Williams presents 1940s society with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Williams’ presentation of desire. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>

<b>AO5</b>	<p>Candidates must engage with the view stated in the question, exploring the idea that desire 'is always' destructive. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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**Caryl Churchill: *Top Girls* (Methuen)**

<b>Q12</b>	<p><b>“In her presentation of Marlene, Churchill ensures that this selfish career woman is also a figure that audiences pity”. Discuss this view of <i>Top Girls</i>. [60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that as selfish as Marlene may seem, she is also a figure that audiences pity, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses may begin to engage with the focus on Marlene as a figure of pity, 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 presenting Marlene as a figure that audiences pity 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 ability to explore the complexities of Marlene 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 Marlene is presented, though largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Churchill structures the play and through some basic discussion of character, plot and language they may begin to discuss the question with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue and use of overlapping dialogue</li> <li>• use of questioning</li> <li>• use of different language codes</li> <li>• use of dramatic tension</li> <li>• use of comedy</li> <li>• use of wit and irony</li> <li>• use of historical figures</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• structuring.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Churchill's dialogue and techniques.</p>

<b>A03</b>	Candidates must engage with the complexity of Marlene's character. At <b>Band 1</b> candidates are likely to show some awareness of Churchill's depiction of Marlene. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Churchill presents 1970s/1980s society with some support from the text. By <b>Band 3</b> , there should be a clear grasp of some of the ways the context has influenced Churchill's presentation of Marlene. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.
<b>A05</b>	<p>Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

Q13	<p><b>“The historical women are all dependent on men and limited by patriarchal expectations.” Discuss this view of <i>Top Girls</i>. [60]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that the historical women are all dependent on men and limited by patriarchal expectations, 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 historical women, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the different portrayals of the historical women, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the complexities of the historical women and their relationship to patriarchal rules. Candidates will begin to explore attitudes / values of the period as well as the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore the plot or characters largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Churchill structures the play and through some basic discussion of character, plot and language they may begin to address how Churchill uses the historical women to explore the idea of female restriction with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue and use of overlapping dialogue</li> <li>• use of questioning</li> <li>• use of different language codes</li> <li>• use of dramatic tension</li> <li>• use of comedy</li> <li>• use of wit and irony</li> <li>• use of historical figures</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• structuring.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Churchill’s dialogue and techniques.</p>



<b>A03</b>	<p>Candidates must engage with the idea of the historical women being limited by patriarchal expectations, exploring the complexities of the way Churchill depicts the issue over time. At <b>Band 1</b> candidates are likely to show some awareness of Churchill's depiction of patriarchal expectations as restrictive. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Churchill presents the restrictions placed on women with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Churchill's presentation of the historical women. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>
<b>A05</b>	<p>Candidates must engage with the given view, so must consider whether the historical women are 'dependent on men' and 'restricted' by patriarchal expectations. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

**Joe Orton: Loot (Methuen)**

<b>Q14</b>	<p><b>To what extent would you agree with the statement that “Loot is chiefly a farcical attack on those who simply accept authority”.</b> [60]</p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that Loot is chiefly a farcical attack on those who simply accept authority, 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 those who accept authority, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot and themes in terms of a comment on the farcical attack on those who accept authority, 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 those who accept authority, 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 farcical attack on those who accept authority, though largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Orton structures the play through some basic discussion of character, plot and language. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of comic tension</li> <li>• use of comic irony</li> <li>• use of the surprise entry</li> <li>• use of farce</li> <li>• use of black comedy</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Orton’s dialogue and techniques.</p>

<b>A03</b>	<p>Candidates must engage with the idea of a farcical attack on those who accept authority, exploring the complexities of the way Orton depicts it. At <b>Band 1</b> candidates are likely to show some awareness of Orton’s depiction of those who accept authority. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Orton depicts a farcical attack on those who accept authority 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 Orton’s presentation of those who simply accept authority. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>
<b>A05</b>	<p>Candidates must engage with the 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.</p>

Q15	<p>Consider the view that “the true triumph of <i>Loot</i> is Orton’s ability to trivialise every aspect of society.” [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that the true triumph of <i>Loot</i> is Orton’s ability to trivialise every aspect of society, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show some awareness of the use of characters to trivialise society, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the way Orton trivialises society 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 ability to trivialise every aspect of society whilst possibly exploring attitudes and values/social mores of the period and the setting, and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore the significance of Orton’s use of characters trivialise society 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 trivialises society with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of violence</li> <li>• use of farce</li> <li>• use of black comedy</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume, in particular the dead body</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Orton’s dialogue and techniques.</p>
AO3	<p>Candidates must engage with the idea of trivialising society, exploring the complexities of the way Orton depicts it. At <b>Band 1</b> candidates are likely to show some awareness of Orton’s ability to trivialise society. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Orton presents society with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Orton’s presentation of society. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>

<b>AO5</b>	<p>Candidates must 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 and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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## Unit 1 Section B Drama Assessment Grid

<b>Band</b>	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> <b>20 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>15 marks</b>	<b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> <b>15 marks</b>	<b>AO5</b> <i>Explore how literary texts are informed by different interpretations</i> <b>10 marks</b>
5	<b>17-20 marks</b> <ul style="list-style-type: none"><li>perceptive discussion of play</li><li>very well-developed argument</li><li>confident grasp of concepts and apt use of terminology</li><li>accurate, fluent expression</li></ul>	<b>13-15marks</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</li></ul>	<b>9-10 marks</b> <ul style="list-style-type: none"><li>confident and informed discussion of other relevant interpretations</li></ul>
4	<b>13-16 marks</b> <ul style="list-style-type: none"><li>clearly informed discussion of play</li><li>effectively structured argument</li><li>secure grasp of concepts and secure and sensible use of terminology</li><li>expression generally accurate and clear</li></ul>	<b>10-12 marks</b> <ul style="list-style-type: none"><li>sound analysis and evaluation of writer's use of language and dramatic techniques to create meaning</li><li>appropriate and secure textual support</li></ul>	<b>10-12 marks</b> <ul style="list-style-type: none"><li>sound appreciation of significance and influence of 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>
3	<b>9-12 marks</b> <ul style="list-style-type: none"><li>engages with play</li><li>response is mostly relevant to question</li><li>some sensible grasp of key concepts and generally appropriate terminology</li><li>expression tends to be accurate and clear, but there may be lapses</li></ul>	<b>7-9 marks</b> <ul style="list-style-type: none"><li>clear analysis of writer's use of language and dramatic techniques to create meaning</li><li>generally clear and appropriate textual support</li></ul>	<b>7-9 marks</b> <ul style="list-style-type: none"><li>clear grasp of the importance of 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>
2	<b>5-8 marks</b> <ul style="list-style-type: none"><li>attempts to engage with play</li><li>attempts to organise response, though not always relevant to question</li><li>some, not always relevant use of concepts and terminology</li><li>expression may feature inaccuracies, more so at the lower end of the band</li></ul>	<b>4-6marks</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>4-6 marks</b> <ul style="list-style-type: none"><li>acknowledges the importance of contexts</li><li>makes some connections</li><li>between play and context</li></ul>	<b>3-4 marks</b> <ul style="list-style-type: none"><li>acknowledges that texts may be interpreted in more than one way</li></ul>
1	<b>1-4 marks</b> <ul style="list-style-type: none"><li>understands play at a superficial or literal level</li><li>response may lack organisation and relevance</li><li>shows some grasp of basic terminology, though this may be occasional</li><li>errors in expression and lapses in clarity</li></ul>	<b>1-3 marks</b> <ul style="list-style-type: none"><li>identifies a few basic features of language and dramatic techniques</li><li>offers narrative/descriptive comment</li><li>occasional support from text, but may not always be relevant</li></ul>	<b>1-3 marks</b> <ul style="list-style-type: none"><li>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>
0	<b>0 marks</b> Response not credit worthy or not attempted.			