

## UNIT 1: Prose and Drama

### MARK SCHEME

#### General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- 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**
  - **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 details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. 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 candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

## Unit 1: Prose Mark Scheme

### Note

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

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

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.

## 1. (i) Examine Austen's presentation of the character of Elinor 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.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <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 organized 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>• Elinor presented in contrast to Marianne: careful thought and consideration set against emotional outbursts in their dialogue; Marianne's values presented in contrast to Elinor's, e.g. 'handsome' and 'drawing'</li> <li>• Elinor's thoughts used by Austen to develop her portrayal as representing 'sense'</li> <li>• Elinor's caution in relation to her relationship with Edward Ferrars: 'I am by no means assured of his regard for me.'</li> <li>• Elinor's sensible evaluation of Edward's family situation</li> <li>• Elinor's understanding of her mother and sister</li> <li>• Elinor's fairness towards Edward: 'A more reasonable cause.....indulgence of his affection.'</li> </ul> <p>It is possible that candidates may see Elinor portrayed in a less favourable light in this extract than her sister. It is likely that the ideas of 'sense and sensibility' will be explored in relation to this extract, with a recognition of Austen setting Marianne's sensibility against Elinor's sense at this point in the novel. Some may argue justifiably that sensibility is also carefully woven into Elinor's presentation here.</p> <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>

- (ii) With close reference to at least two other parts of the novel, consider the view that readers may find the relationship between Elinor and Edward Ferrars one of minor importance to the novel as a whole. [40]

<b>A01</b>	<p>We will reward coherent, well-structured, relevant responses to this view of the relationship between Elinor and Edward Ferrars, which candidates have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of relationships in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>A02</b>	<p>In their analysis of the ways meanings are shaped in presenting/structuring the relationship between Elinor and Edward 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>• <b>Edward's first visit to Barton:</b> Austen's use of Marianne's private thoughts and feelings about Edward; Edward's initial coldness in brief dialogue; Edward's 'sense' in contrast to Marianne's excesses, e.g. "Hunters! Why must you have hunters?" and extended dialogue between Edward, Elinor and Marianne, in which Edward is quite open about his own character</li> <li>• <b>Lucy Steele's revelation</b> of the engagement and any other occasion when she is used through her attitude towards Edward to develop Elinor's feelings as well as to provide narrative tension.</li> <li>• <b>Edward's return to Barton</b> when all issues are resolved between them.</li> <li>• <b>The use of other characters' accounts/views of Edward</b> at various points of the narrative which have an influence on the relationship, particularly from Elinor's perspective.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of the relationship 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 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>

<b>A03</b>	<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 the relationship between Elinor and Edward Ferrars. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• early C19th courtship and marriage conventions</li> <li>• etiquette</li> <li>• male/female power balances and attitudes towards women</li> <li>• social rank and the importance of wealth</li> <li>• the dependency of widows</li> <li>• legal arrangements governing family life</li> <li>• the church as a provider of livings.</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>
<b>A05</b>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i>.</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the presentation of Elinor and Edward's relationship and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Austen's presentation of the relationship.</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 (i) Examine Brontë's presentation of Jane's life at Gateshead Hall in this extract [20]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p><b>In 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 organized and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some of the features of the extract which candidates might choose for analysis of how Jane's life at Gateshead Hall is presented include:</p> <ul style="list-style-type: none"> <li>• setting – Jane's imprisonment and isolation</li> <li>• language used to connote Jane's sense of alienation: 'discord' opening the paragraph for dramatic emphasis; 'useless thing', 'noxious thing', 'uncongenial alien'</li> <li>• Jane's low self-esteem mirrored in the weather (pathetic fallacy) and extended to her suicidal thoughts ' starving myself to death'</li> <li>• her fear carefully built up in the extract ahead of the red room incident which follows it</li> <li>• Jane's perceptive, mature analysis of her situation in respect of the Reed family and also how she must seem to them is used by Austen to develop sympathy for Jane and also to add to the reader's sense of injustice and victimisation.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first person narrative 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 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 Austen has made meaning.</p>

- (ii) **With close reference to at least two other parts of the novel, how far would you agree with the view that “the theme of physical and mental abuse in *Jane Eyre* is presented by Brontë chiefly to inform the reader of social issues”?**[40]

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of physical and mental abuse where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe circumstances where abuse/cruelty is depicted in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped in <i>Jane Eyre</i> in presenting the theme of abuse through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Jane experiencing physical and emotional abuse as a child, both at Gateshead and at Lowood</li> <li>• Jane experiencing emotional cruelty in her relationship with Rochester</li> <li>• Bertha Rochester seen possibly as a victim of Rochester’s/society’s cruelty</li> <li>• emotive language used by Austen through the voice of Jane to describe cruel behaviour and also in dialogue where adults in authority admonish the child victim</li> <li>• the impact of abuse in developing Jane’s spirit and shaping her character.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of “cruelty” 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 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, and the symbolic qualities of landscape and setting.</p>



<b>AO3</b>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the theme of physical and mental abuse and the ways in which different readers understand it either as a ‘social issue’ or otherwise. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• status/dependency of females</li> <li>• attitudes to children</li> <li>• status of orphans and poor relations</li> <li>• C19th notions of charity and education</li> <li>• C19th religious attitudes and values</li> <li>• social / moral obligations</li> <li>• status of employees</li> <li>• women’s freedom to make choices</li> <li>• obligations of duty / service to God</li> <li>• social expectations of female behaviour in a male-dominated society.</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 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>
<b>AO5</b>	<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 theme of abuse and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Brontë’s presentation of abuse.</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 (i) Examine the presentation of Margaret and Mr Thornton in this extract. [20]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p><b>Band 1</b> responses might show a superficial understanding of the situation but writing is likely to be awkward, brief and general. <b>Band 2</b> responses should demonstrate a more methodical approach to the extract. In <b>Band 3</b> there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in <b>Bands 4 and 5</b>, there should be an increasingly confident and perceptive grasp of the ways in which Margaret and Mr Thornton are presented, which will demonstrate a firm and confident grasp of relevant concepts.</p>
<b>AO2</b>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of dialogue to express the contrasting attitudes of both characters</li> <li>• both characters defined here in terms of their attachment to and defence of personal location</li> <li>• Margaret's emotional reaction and use of language set against Mr Thornton's practicality</li> <li>• Mr Thornton's sensitivity 'an inexpressible gentleness in his tone, as he saw that he had really hurt her.'</li> <li>• political aspects to the dialogue from both sides, e.g. Margaret: 'in the South we have our poor..' and Mr Thornton: 'all laws which depend for their enforcement..' expressing the strong links between character and society.</li> </ul> <p><b>Band 1</b> responses might assert some points about Margaret's behaviour and identify basic features such as dialogue. <b>Band 2</b> writing should have a little more to say about technique –there might be comments on language choice but still inclined to be assertive. In <b>Band 3</b>, discussion of technique should be more purposeful with clear textual support, perhaps making points about use of figurative language, e.g. '<i>One may be clogged with honey and unable to rise and fly.</i>' They may discuss the use of emotive language to communicate Margaret's strong antipathy to the North: '<i>I see men here going about in the streets who look ground down by some pinching sorrow or care - who are not only sufferers but haters.</i>'</p> <p>In <b>Bands 4 and 5</b> there should be increasing evidence of analysis with growing critical understanding and perhaps some evaluation of the narrative techniques in the passage and the subtle dimensions of Margaret's attitudes and feelings set against those of Mr Thornton.</p>

- (ii) **With close reference to at least two other parts of the novel, consider the view that “the novel’s greatest appeal lies in Gaskell’s presentation of location”.** [40]

AO1	<p>We will reward coherent, well-structured, relevant responses to this view regarding location, where candidates have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction</li> </ul> <p><b>Band 1</b> responses might tend to describe the different locations but not get to grips with their appeal/importance, demonstrating knowledge and understanding of the text 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 location in the text as a whole and while writing might be inaccurate at times there will be some sense of organisation of material and use of relevant concepts. <b>Band 3</b> essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about the thematic importance of location. <b>Bands 4 and 5</b> will be increasingly well-informed and there should be perceptive discussions of how location is used by Gaskell to define character and political/social attitudes and values as well as to further the progress of the plot.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting location through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Helstone and the Hales’ existence in the South</li> <li>• London and the ‘unmercantile’ middle class</li> <li>• depiction of Milton through the Hales’ eyes on arrival: e.g. ‘<i>a deep, lead-coloured cloud hanging over the horizon</i>’ ‘<i>long, straight hopeless streets</i>’</li> <li>• Margaret’s distaste for every aspect of Milton</li> <li>• her sense of alienation</li> <li>• Thornton’s mill and Margaret’s attack on it</li> <li>• Milton’s capitalistic values</li> <li>• Gaskell’s use of poetic epigraphs in relation to her presentation of location.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe locations without further discussion. In <b>Band 2</b> there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of an abstract idea 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>

<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 location 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>• status/dependency of females</li> <li>• social hierarchy / relationships crossing boundaries</li> <li>• industrial relations</li> <li>• social / moral obligations</li> <li>• class/social prejudice</li> <li>• family obligations / duty</li> <li>• manners / conventions governing behaviour</li> <li>• possible literary contexts of e.g. <i>Shirley and Pride and Prejudice</i>.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of location and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Gaskell’s presentation of location.</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 (i) Examine Dickens' presentation of David's state of mind in this extract. [20]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organize material and choose an appropriate academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction</li> </ul> <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 organized and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
<b>AO2</b>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• overview: David's misery and dejection occasioned largely by Mr Murdstone and his feeling of being abandoned by his mother at this point of the novel</li> <li>• however, the child's inability to articulate the source of this misery captured by the adult David : <i>'I am sure I never thought why I cried.'</i></li> <li>• features of the room expressed in concordance with David's feelings</li> <li>• David's rejection of his mother's concern in contrast with his feelings of being deeply affected by it</li> <li>• Mrs. Copperfield's outrage, self-pity and sense of injustice as she accuses Peggotty and also David of spoiling her honeymoon period set unsympathetically against the portrayal of David and his feelings.</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) With close reference to at least two other parts of the novel, how far would you agree that "Dickens uses the episodes of childhood suffering in the novel primarily to make a social comment"? [40]**

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to this view of Dickens' use of childhood suffering, which candidates have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
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<p><b>AO2</b></p>	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of childhood suffering through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• David's own childhood physical and emotional suffering, particularly at the hands of the Murdstones</li> <li>• suffering at Salem House</li> <li>• suffering in terms of deprivation and hardship, as significant as physical and mental abuse, in David's life as an older child, e.g. at Murdstone and Grinby's and the prison.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of childhood suffering in the novel 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 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 and the symbolic significance of setting.</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 Dickens presents childhood suffering 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>• Victorian attitudes to children and methods of discipline at home and in school</li> <li>• status of orphans and poor relations</li> <li>• social / moral obligations</li> <li>• poverty and deprivation.</li> </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 presentation of childhood suffering and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Dickens's presentation of childhood suffering.</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 (i) Examine Hardy's presentation of Casterbridge in this extract. [20]**

<p><b>AO1</b></p>	<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. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <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>
<p><b>AO2</b></p>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Elizabeth-Jane's perspective in her speech, with 'shut in' a key aspect to discuss: isolation etc.</li> <li>• implications of 'compact as a box of dominoes'</li> <li>• Hardy's architectural appreciation of the town</li> <li>• 'a midnight between two gloamings': the dusk setting and this description enhancing the ambience of drama to be unfolded</li> <li>• use of the snippet of overheard dialogue re Henchard used to increase suspense and to cement the link between central character and Casterbridge</li> <li>• 'ancient defences' and 'an old-fashioned place' both conveying the significance of history in the novel.</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) **With close reference to at least two other parts of the novel, consider the view that “in *The Mayor of Casterbridge* setting and locations tell us more about the characters than the characters themselves”.** [40]

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the question regarding the significance of setting and locations in relation to characterisation, where candidates have written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Candidates are likely to focus their attention on Henchard primarily, and this is a logical and acceptable approach, but they may also refer to other characters. It is not the number of characters which are discussed which is important, but the quality of the discussion.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe character and locations 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 ways settings and locations are used in prose fiction to create character, plot and to develop abstract ideas. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped in <i>The Mayor of Casterbridge</i> in the ways Hardy uses setting/location and of course its connection with characterisation, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the furmity tent and its influence on Henchard</li> <li>• Casterbridge: its rural/urban duality; e.g ‘<i>the pole, focus or nerve knot of the surrounding country life</i>’</li> <li>• High Street Hall and Lucetta’s role and Farfrae’s involvement</li> <li>• The Ring and its historic connections</li> <li>• Mixen Lane</li> <li>• Grey’s Bridge and its association with social failure</li> <li>• Henchard’s death location.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of setting/locations 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>



<b>A03</b>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy makes use of setting/locations 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 and urban landscape and life – for example, fairs</li> <li>• employment/demands/conditions of different occupations e.g. sailors; agricultural workers</li> <li>• the vulnerability of the poor</li> <li>• differences in social status</li> <li>• Victorian moral values / courtship/sexual impropriety</li> <li>• the literary tradition (tragedy) and the role of minor figures in the fall of great men.</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>
<b>A05</b>	<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 presentation of setting/location and where relevant characterisation and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

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

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## 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 contexts</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 contexts</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 contexts</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>basic grasp of wider context in which text is written and received</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>attempts to acknowledge the importance of contexts</li> <li>describes wider context in which text is written and received</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
0	<p><b>0 marks</b> Response not credit worthy or not attempted.</p>			

## Section B Drama

## Section B Mark Allocation

Section B: Drama	A01	A02	A03	A05
60 marks	20	15	15	10

6. “It is above all the focus on sin which appeals to audiences”. In the light of this statement about *Doctor Faustus*, explore how Marlowe presents ideas about sin [60]

<b>A01</b>	<p>At <b>Band 1</b>, responses will show some awareness of sin, generally limited to showing some knowledge and understanding through describing or narrating Faustus’ ‘sins’, and/or Mephostophilis’ role at a basic level. <b>Band 2</b> responses will show some knowledge and understanding of sin in the play, (though they may only begin to engage with ‘ideas’), through engagement with Marlowe’s characterisation and plot. In general, their response will be more organised.</p> <p><b>Band 3</b> responses will begin to show a clear grasp of ideas about sin and how Marlowe presents them. <b>Bands 4 and 5</b> will show an increasingly secure understanding of how ideas about sin are dramatically presented by Marlowe and their discussion will be controlled and well-supported.</p>
<b>A02</b>	<p><b>Band 1</b> candidates are likely to explore sin through character studies largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way sin is presented with some support. By <b>Band 3</b> there should be a clear grasp of some dramatic techniques such as the use of Mephostophilis, Faustus’ soliloquies and the frequent use of religious language. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the ideas about sin. Responses may be confined to Faustus himself, but the quality and depth of their engagement with Marlowe’s dramatic presentation of ideas will determine the mark.</p> <p>Responses may include some of the following in their exploration of Marlowe’s presentation of ideas about sin:</p> <ul style="list-style-type: none"> <li>• function of the chorus</li> <li>• use of angels and devils</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> <li>• classical mythology references.</li> </ul>

<b>AO3</b>	<p>Candidates must engage with the religious context of sin and also the appeal to audiences. At <b>Band 1</b> candidates are likely to show some awareness of the religious context in relation to sin, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of ideas about sin in relation to Faustus' behaviour with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the religious context has influenced Marlowe's presentation of ideas about sin. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the Elizabethan religious context in Marlowe's presentation of ideas about sin and may also include discussion of cultural context such as the medieval morality play tradition and Greek tragedy.</p> <p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> <li>• time of religious uncertainty and challenge of Renaissance learning</li> <li>• hostility to the Catholic church and papacy (written just after Armada)</li> <li>• Faustus's link to Wittenberg University, connected to Luther and emergence of Protestantism</li> <li>• ideas about Hell (had been vividly portrayed in Bosch and Dante)</li> <li>• influence of Morality plays ( in Angels, Seven Deadly Sins, the Old Man)</li> <li>• influence of Greek tragedy</li> <li>• influence of the Faust legend</li> <li>• the Calvinist debate about pre-destination.</li> </ul>
<b>AO5</b>	<p>Candidates must respond to the view in the question primarily, and they may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the presentation of ideas about sin and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

7. “The comic scenes are not simply entertaining but tell us more about the serious issues of the play.” In response to this view, examine the contribution of the comic scenes to the play as a whole. [60]

AO1	<p>At <b>Band 1</b>, responses will show some awareness of what constitutes a comic scene, generally limited to showing some knowledge and understanding through identifying some of the scenes and describing or narrating the scenes at a basic level. <b>Band 2</b> responses will show some basic knowledge and understanding of what the comic scenes contribute to the play, (though they may only begin to engage with ‘ideas’), through engagement with Marlowe’s characterisation and plot. In general, their response will be more organised.</p> <p><b>Band 3</b> responses will begin to show a clear grasp of ideas about 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 the comic scenes function and contribute to the play’s themes, ideas, structure and characterisation and their discussion will be controlled and well-supported.</p> <p>We should not expect candidates to address all of the comic scenes, i.e. Act 1 scene 4, Act 2 scene 3, comic elements in Act 3 scene 2, Act 3 scene 3, elements of Act 4 scene 5, Act 4 scene 6. The quality of response will be shown in the selection of material and its application in respect of the question.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore comic scenes through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Marlowe structures the play and creates comedy with some support. By <b>Band 3</b> there should be a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• the use of comic scenes and characters to echo or mirror what is happening in the main plot, e.g. master-servant relationship, the art of conjuring</li> <li>• contrasts in language between these scenes and the main scenes</li> <li>• function of these scenes as interlude</li> <li>• slapstick scene with Pope used as satire against Roman Catholicism</li> <li>• juxtaposition of the comic with the tragic in some scenes</li> </ul> <p>At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the contribution of the comic scenes to the play as a whole.</p>
AO3	<p>Candidates must primarily engage with the question’s focus on ‘issues’ and the use of comedy in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following issues will be addressed:</p> <ul style="list-style-type: none"> <li>• wealth and power</li> <li>• master and servant relationships</li> <li>• religious belief, especially Roman Catholicism</li> <li>• damnation and salvation</li> <li>• overreaching and pride.</li> </ul> <p>They may also consider Marlowe’s use of the comic tradition and other literary influences. All relevant discussions of contextual influence and significance must be rewarded.</p>
AO5	<p>Candidates must respond to the view in the question primarily, and they may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the use of comedy and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

8. Discuss the view that Wilde presents “a subtle attack on Victorian morality in *Lady Windermere’s Fan*”. [60]

<b>AO1</b>	At <b>Band 1</b> , responses are likely to show awareness of Victorian morality, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the idea of the play attacking Victorian morality, though their approach may be more narrative/descriptive than conceptual. Their responses will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of what Wilde may be considered to be attacking in terms of Victorian morality in the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore Victorian morality through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde attacks Victorian morality, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• the symbolic and dramatic use of the fan</li> <li>• juxtaposition of the comic and the serious in situation and dialogue</li> <li>• use of wit</li> <li>• staging and stage directions</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde’s dialogue and techniques.</p>
<b>AO3</b>	<p>Candidates must engage primarily with the question’s focus on ‘Victorian morality’ in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• shallowness of aristocratic values</li> <li>• ‘style over substance’</li> <li>• hypocrisy and deception</li> <li>• social etiquette</li> <li>• marriage and fidelity</li> <li>• different moral codes for men and women.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<b>AO5</b>	<p>Candidates must respond to the view in the question primarily, and must consider whether the attack, if they agree that Wilde presents an attack, is ‘subtle’. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere’s Fan</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of <i>Lady Windermere’s Fan</i> which are relevant to the presentation of views on Victorian morality and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

9. How far would you agree that “the primary role of Mrs Erlynne is primarily to illustrate the inequality in society’s attitudes towards men and women”? [60]

<b>AO1</b>	<p>At <b>Band 1</b>, responses are likely to show awareness of social attitudes towards men and women, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the idea of Mrs Erlynne exemplifying gender inequality, 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 characters to make social comment and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore attitudes to men and women through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde uses the character of Mrs Erlynne, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• the symbolic and dramatic use of the fan</li> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of wit</li> <li>• staging and stage directions</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde’s dialogue and techniques.</p>
<b>AO3</b>	<p>Candidates must engage primarily with the question’s focus on the inequality in society’s attitudes towards men and women in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• social etiquette</li> <li>• marriage and fidelity/adultery</li> <li>• women seen as sinners and seducers</li> <li>• different moral codes for men and women</li> <li>• attitudes to ‘clever’ women</li> <li>• expectations of women’s roles</li> <li>• the gentlemen’s club</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded, but the character of Mrs Erlynne should be a rich resource to explore all of the above and more.</p>
<b>AO5</b>	<p>Candidates must respond to the given view in all its aspects, so must consider whether the role of Mrs Erlynne is ‘primarily’ used for the stated purpose. They may debate other aspects /purposes of the character’s role, and disagree entirely that she is used for this purpose. 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 aspects of Mrs Erlynne’s characterisation which are relevant to the presentation of social attitudes to men and women and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>



10. **‘The Kowalskis and the DuBois have different notions.’ (Stanley)**  
**How far would you agree that Williams “relies primarily on class conflict in the play to generate dramatic tension”?** [60]

AO1	<p>At <b>Band 1</b>, responses are likely to show some awareness of the difference between the families and their ideas, largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the clash between ideas/notions/values in the society of the play, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Williams’ use of characters to make social comment or explore 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 class conflict through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language they may begin to address how Williams uses the characters of Stanley and Blanche to generate dramatic tension based on class conflict, with some support. They may also consider Stella’s role as occupying the middle ground. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of physical violence</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’ dialogue and techniques.</p>
AO3	<p>Candidates must engage primarily with the question’s focus on class conflict in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• declining upper class vs. burgeoning working class as a new power in 1940s America</li> <li>• Blanche’s disdain of/disapproval of life in Elysian Fields vs. Stanley’s brutish enjoyment of the locale</li> <li>• different notions regarding morality and social etiquette</li> <li>• Blanche’s delicate illusions and fantasies vs. Stanley’s coarse realities</li> <li>• the conflict between the past and the present also revealing class conflict.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
AO5	<p>Candidates must respond to the given view, so must consider whether Williams uses class conflict/different notions ‘primarily’ for the stated purpose. They may argue that there are many other ways Williams generates dramatic tension, and disagree that this is the primary vehicle. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of class conflict/dramatic tension which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

11. “The play illustrates both the power and powerlessness of women in 1940s America.” Discuss this view of *A Streetcar Named Desire*. [60]

AO1	<p>At <b>Band 1</b>, responses may begin to engage with either the power or powerlessness of women, 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 ‘power/powerlessness, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Williams’ use of characters and actions to make social comment on the position of women or explore 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 ‘power/powerlessness’ through the plot or characters largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language they may begin to address how Williams uses the characters of Stanley, Stella and Blanche to address the position of women with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of physical violence</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’ dialogue and techniques.</p>
AO3	<p>Candidates must engage with the question’s focus on the position of women in 1940s America in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes to female sexuality</li> <li>• male oppression of women, and abuse in marriage</li> <li>• Southern traditions and attitudes re the role of women- including veneration of white women and emphasis on chastity</li> <li>• morality and social etiquette</li> <li>• Blanche’s relative independence unusual for the time</li> <li>• desire seen as a channel for exerting women’s sexual power.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
AO5	<p>Candidates must engage with the view stated in the question. They may argue that Williams shows powerlessness of women, but not power. Others may argue that in some instances female sexuality is empowering rather than an illustration of powerlessness in the play They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of power/powerlessness of women which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

**12. How far would you agree that “the main focus of Churchill’s presentation of female characters in *Top Girls* is to show them as victims of a male-dominated society”?**

<b>AO1</b>	<p>At <b>Band 1</b>, responses may begin to engage with the focus on females as victims of male dominated societies or otherwise, 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 ‘women as victims of male domination, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Churchill’s use of characters and actions to make social comment on the position of women or explore attitudes and values/social mores of the period and the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore ‘victims of male domination’ through 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 characters to address the position of women with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue and use of overlapping dialogue</li> <li>• use of questioning</li> <li>• use of different language codes</li> <li>• use of dramatic tension</li> <li>• use of comedy</li> <li>• use of wit and irony</li> <li>• use of historical figures</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• structuring.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Churchill’s dialogue and techniques.</p>
<b>AO3</b>	<p>Candidates must engage with the question’s focus on females as victims of male-dominated societies in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes to working women and new economic independence in the 1970s and early 80s</li> <li>• traditional domestic roles in society where standards are set by men, creating victim mentality</li> <li>• difficulties in reconciling a career with raising a family</li> <li>• limited access to top jobs</li> <li>• historical male oppression of women</li> <li>• challenges of becoming a ‘top girl’ in the economic climate of the time</li> <li>• the poor and uneducated victims of competitive society</li> <li>• Thatcher’s ‘enterprise culture’</li> <li>• successful women arguably conforming to male codes of behaviour and dominating women themselves.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>

<b>AO5</b>	<p>Candidates must engage with the view stated in the question. They may argue that Churchill shows women as victims of other women as well as men, and also victims of social class and prejudice. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of women as victims of male domination 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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13. “The fantasy dinner party in Act 1 offers the audience much more than a glimpse of history”. Discuss this view of *Top Girls*. [60]

AO1	<p>At <b>Band 1</b>, responses may begin to engage with the focus on the dinner party offering more to the play than a glimpse of history, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot, themes and structure in terms of the fantasy dinner party device, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Churchill’s use of characters, actions and dialogue to make social comment on the position of women in society over time or explore 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. The more discerning answers will tackle the issue of what this act ‘offers the audience’.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore Act 1 through the plot or characters largely at a narrative level, but may struggle to make connections with the rest of the play. 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/mythical characters to comment on modern woman 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 Churchills’ dialogue and techniques.</p>
AO3	<p>Candidates must engage with the question’s focus on history (Act 1 in particular showing females within different historical and cultural perspectives) in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• historical male oppression of women</li> <li>• attitudes to working women and new economic independence in the 1970s and early 80s</li> <li>• traditional domestic roles in society where standards are set by men, creating victim mentality</li> <li>• difficulties in reconciling a career with raising a family</li> <li>• limited access to top jobs</li> <li>• challenges of becoming a ‘top girl’ in the economic climate of the time</li> <li>• the poor and uneducated victims of competitive society</li> <li>• Thatcher’s ‘enterprise culture’</li> <li>• successful women dominating women themselves.</li> </ul> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>

<b>AO5</b>	<p>Candidates must engage with the view stated in the question. They may argue that the fantasy dinner party is merely entertaining for the audience and the glimpses of history are inadequate or not relevant to the play as a whole. They may also argue that all Churchill's main ideas are presented through this opening act and may view it as an essential structuring device within the play. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of the fantasy dinner party 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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14. How far would you agree that in *Loot* “the characters’ attitudes towards authority would shock any audience”?

[60]

<b>AO1</b>	<p>At <b>Band 1</b>, responses are likely to show some awareness of authority and may begin to engage with ‘shocking the audience’, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the ways in which attitudes towards authority may be seen as shocking, 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 unconventional attitudes to authority 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. They may discuss authority in terms of the character of Truscott, but also in terms of attitudes towards death and bereavement, piety and the Roman Catholic church. <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 ‘authority’ through the plot or character largely at a narrative level and may begin to show some sense of the play’s impact on an audience. 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 address how Orton uses characters’ attitudes to authority to shock his audience, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of comic tension</li> <li>• use of comic irony</li> <li>• use of the surprise entry</li> <li>• use of farce</li> <li>• use of black comedy</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</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>AO3</b>	<p>Candidates must engage with the question’s focus on attitudes towards authority and the audience reception of the play in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes towards Truscott as a police inspector/a water board official</li> <li>• attitudes towards death and bereavement</li> <li>• attitudes towards piety and the Roman Catholic church</li> <li>• attitudes towards morality and social etiquette</li> <li>• attitudes towards crime</li> <li>• Orton’s use of the tradition of farce.</li> </ul>

<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 of aspects of Orton's presentation of attitudes towards authority which are relevant to the concept of shocking an audience and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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15. “Loot is a heartless and sick play.” In response to this view, examine Orton’s treatment of socially unacceptable subjects in *Loot*. [60]

<p><b>AO1</b></p>	<p>At <b>Band 1</b>, responses are likely to show some awareness of what might be a ‘socially unacceptable’ subject and may begin to engage with ‘heartless and sick, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of how the play might be seen as heartless and sick and begin to link this to examples of ‘socially unacceptable’ or taboo subjects, 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 treatment of ‘socially unacceptable’ subjects 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. They may discuss ‘socially unacceptable’ subjects in terms of death and funerals, sexual impropriety and disrespect for religion. <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>
<p><b>AO2</b></p>	<p><b>Band 1</b> candidates are likely to explore the view of the play and its treatment of ‘socially unacceptable’ subjects through the plot or character 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 address how Orton treats ‘socially unacceptable’ subjects in order to shock his audience, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of comic tension</li> <li>• use of comic irony</li> <li>• use of the surprise entry</li> <li>• use of farce</li> <li>• use of black comedy</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume, in particular the dead body</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Orton’s’ dialogue and techniques.</p>
<p><b>AO3</b></p>	<p>Candidates must engage with the question’s focus on ‘socially unacceptable’ subjects and the audience reception of the play in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes towards death and bereavement</li> <li>• attitudes towards piety and the Roman Catholic church</li> <li>• attitudes towards morality and social etiquette</li> <li>• attitudes towards crime</li> <li>• Orton’s use of the tradition of farce.</li> </ul>

<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 of aspects of Orton's treatment of 'socially unacceptable' subjects which are relevant to the charge of 'heartless' and 'sick' and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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## AS AND A LEVEL ENGLISH LITERATURE Specimen Assessment Materials 67

## Unit 1 Section B Drama Assessment Grid

Band	<p style="text-align: center;"><b>A01</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i></p> <p style="text-align: center;"><b>20 marks</b></p>	<p style="text-align: center;"><b>A02</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>A03</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>A05</b> <i>Explore how literary texts are informed by different interpretations</i></p> <p style="text-align: center;"><b>10 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>17-20 marks</b></p> <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>	<p style="text-align: center;"><b>13-15 marks</b></p> <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>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of contexts</li> <li>confident analysis of wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <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>	<p style="text-align: center;"><b>10-12 marks</b></p> <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>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of contexts</li> <li>sound analysis of wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>9-12 marks</b></p> <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>	<p style="text-align: center;"><b>7-9 marks</b></p> <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>	<p style="text-align: center;"><b>07-9 marks</b></p> <ul style="list-style-type: none"> <li>clear grasp of the importance of contexts</li> <li>clear grasp of wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>5-8 marks</b></p> <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>	<p style="text-align: center;"><b>4-6 marks</b></p> <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>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>3-4- marks</b></p> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-4 marks</b></p> <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>	<p style="text-align: center;"><b>1-3 marks</b></p> <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>	<p style="text-align: center;"><b>1-3marks</b></p> <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider context in which play is written and received</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
<b>0</b>	<b>0 marks</b> Response not credit worthy or not attempted.			