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# **GCE AS MARKING SCHEME**

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**SUMMER 2016**

**ENGLISH LITERATURE  
NEW AS – COMPONENT 1**

**B720U10-1**

## INTRODUCTION

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

## AS LEVEL

## MARKING GUIDELINES: Summer 2016

## ENGLISH LITERATURE

## COMPONENT 1: PROSE

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 may vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that **it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.**

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

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

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

**Section A Mark Allocation**

s	AO1	AO2	AO3	AO5
<b>Part i 20 marks</b>	<b>10</b>	<b>10</b>	-	-
<b>Part ii 40 marks</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>

<b>Q1</b>	<b>Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)</b>
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<b>(i)</b>	<b>Examine Austen's presentation of the character of Lucy Steele in this extract.</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>In <b>Band 1</b> we should see some understanding of the character of Lucy Steele and her 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 upon Lucy Steele 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 as candidates move into <b>Band 5</b>.</p>

AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the structure of the passage is built around the contrasting behaviour of Lucy and Eleanor which guides the reader's response to sympathy for Eleanor e.g. 'painful perplexity' and Lucy e.g. 'cried Lucy smiling'</li> <li>• the shaping of the passage to bring the miniature into the conversation to reveal Lucy's guile and cunning</li> <li>• the use of first person plural 'we' and 'our' to show her triumphant possession of Edward</li> <li>• Lucy's use of the language of intimacy with Edward and familiarity with his wider family e.g. 'poor Edward' and her detailed knowledge of the family</li> <li>• Her egotism is implicit in her presentation of Edward as a persistent suitor</li> <li>• Lucy's controlling of Eleanor to consolidate her claim on Edward's affections e.g. 'I have no doubt in the world of your faithfully keeping this secret'</li> <li>• combative tone in expressions of confidence e.g. 'No', 'Yes', 'I have never been able', 'I am sure', 'I have no doubt'.</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. 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>
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(ii)	<p><b>With close reference to at least two other parts of the novel, how far would you agree with the view that “in <i>Sense and Sensibility</i>, status and money always govern love”?</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the text .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. In this response, candidates' attention should be focused on the ways in which the writer explores how status and money govern love. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of relationship and love 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>AO2</b></p>	<p>In their analysis of the ways meanings are shaped in presenting the relationship between money/status and love through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• various characters' attitudes towards money/status and love and the way these ideas are presented</li> <li>• the ironic/satirical presentation of the way family love is qualified by greed e.g. in the conversation between John Dashwood and Fanny at the opening of the novel</li> <li>• structure - how other relationships are qualified in the light of Brandon's unconditional love for Marianne</li> <li>• the coarse, ungrammatical language of Lucy Steele which reflects her equally coarse pursuit of material wealth through marriage</li> <li>• structure - the unhappiness of Willoughby in his marriage contrasted to Marianne and Eleanor</li> <li>• the darkly comic absurdity of Fanny Dashwood's selfish and grasping attitude towards herself and her own children, often revealed through dialogue.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples 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>
<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 Austen presents the importance of status and money in love/marriage 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>• early C19th courtship and marriage conventions</li> <li>• etiquette</li> <li>• male/female power balances</li> <li>• social rank and the importance of wealth</li> <li>• the status of the military</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>

<p><b>AO5</b></p>	<p>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 discussion of how money/status governs love and we will give credit for reference to relevant critical views – especially when the candidate has <b>used</b> other possible views 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>
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Q2	Charlotte Bronte: <i>Jane Eyre</i> (Penguin Classics)
(i)	<b>Examine Brontë’s presentation of the character of Bertha Mason in this extract.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>In <b>Band 1</b> we should see some understanding of the character and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• overview of Bertha’s mental state and living conditions: isolated; distressed; incarcerated; no natural daylight</li> <li>• listing of animalistic/ feral features: ‘grovelled’, ‘on all fours’, ‘snatched’, ‘growled’, ‘strange wild animal’, ‘grizzled hair as wild as a mane’, ‘its hind-feet’, ‘bellowed’, ‘clothed hyenea’</li> <li>• dehumanises Bertha, frequently referring to her as ‘it’, ‘the maniac’, ‘ the lunatic’ (lack of sympathy for her insanity and subsequent imprisonment)</li> <li>• presented as calculating / malicious / almost witch-like: ‘so cunning’, ‘not in mortal discretion to fathom her craft’</li> <li>• violent and bloodthirsty: ‘grappled his throat viciously’, ‘laid her teeth to his cheek’, ‘showed virile force in the contest’, ‘she almost throttled him’.</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 Brontë has made meaning.</p>

(ii)	<p>Consider the view that "In <i>Jane Eyre</i>, Brontë presents a society where there is no love without suffering". In your response, you must refer to at least two other parts of the novel.</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of suffering where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe circumstances where characters seem to suffer in love in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>Jane Eyre</i> in presenting the theme of suffering in love through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: Jane herself is likely to be the focus of attention and some might identify different types of love – e.g. love, or lack of it, for family, desire for Mr Rochester, almost a maternal love for Adele, sister-like love for Helen, Diana and Mary</li> <li>• some might address the instances of childhood suffering (emotional and physical) and the lack of love</li> <li>• Bertha Rochester possibly seen as victim of Rochester's cruelty/ lack of love</li> <li>• Some might focus on St John's religious devotion / love for Christ which leads him to sacrifice his happiness in this world in the belief that it will provide salvation</li> <li>• Mrs Reed's inability to love Jane and suffering as a consequence.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of suffering 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>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the relationship between love and suffering and the ways in which different audiences understand it. 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>• status of orphans and poor relations</li> <li>• C19th notions of charity</li> <li>• C19th notions of marriage</li> <li>• C19th attitudes towards mental illness</li> <li>• C19th religious attitudes and values</li> <li>• social/moral obligations</li> <li>• women’s freedom to make choices</li> <li>• obligations of duty/service to God</li> <li>• finance/wealth/inheritance.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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 Jane Eyre</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 Jane Eyre which are relevant to the relationship between suffering and love and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Brontë’s presentation of freedom.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	<b>Examine Gaskell’s presentation of the relationship between Margaret and Mr Hale in this extract.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might show a superficial understanding of the situation but writing is likely to be awkward, brief and general. <b>Band 2</b> responses should demonstrate a more methodical approach to the extract. In <b>Band 3</b> there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in <b>Bands 4 and 5</b>, there should be an increasingly confident and perceptive grasp of the ways the relationship between Margaret andMr Hale is presented and a confident grasp of relevant concepts.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the way the passage highlights the differences between the two characters - ‘imploing a merciful and kind judgement from his child’ implies a role-reversal – Mr Hale is nervous of his daughter’s reaction and seems almost feminine in his sensitivity.</li> <li>• Mr Hale’s struggle to control his emotions and articulate the news / justify his decision: ‘enforced calmness’, ‘an effort beyond me to speak of what has caused me this suffering’. This is contrasted to Margaret’s insistent tone, “But why?”, ‘Oh! What is it? Do speak, papa! Tell me all!’</li> <li>• Mr Hale’s confusion, moving from passionate exclamations : ‘Oh! Margaret, how I love the holy Church’ to expressions of isolation and vulnerability ‘I am to be shut out’. Margaret’s feelings of pity and almost repulsion towards this uncertainty of emotion, ‘gave her a sudden sickening’.</li> <li>• lacking in courage: “he could not go on for a moment or two’, ‘trying to steal some of their bravery’ in contrast to Margaret’s search for answers and determination to ‘fix’ whatever is causing her father such anxiety ‘Surely, if the bishop were told all we know about Frederick . . .’.</li> </ul> <p><b>Band 1</b> responses might assert some points about Margaret and Mr Hale’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. In <b>Bands 4 and 5</b> there should be increasing evidence of analysis with growing critical understanding of the ways Gaskell has made meaning.</p>

(ii)	<p><b>“North and South is primarily a novel of rebellion and dissent.” Discuss this view with close reference to at least two other parts of the novel.</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of rebellion and dissent where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses might tend to narrate one or more examples of rebellion/dissent in the text in order to demonstrate 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 different types of rebellion (see AO2 below) and while writing might be inaccurate at times there will be some sense of organisation 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 rebellion as a concept in fiction. <b>Bands 4 and 5</b> will be increasingly well-informed and eventually perceptive discussions of attitudes to rebellion within the text contributing to the ways we know characters and understand the progress of the plot.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting the theme of through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• industrial rebellion e.g. the strike and the different attitudes towards it; Boucher; Nicholas Higgins; Margaret; Mr Thornton; Mrs Thornton</li> <li>• religious dissent e.g. Mr Hale and his decision to leave Haleston (and the consequences for his family)</li> <li>• Frederick and the mutiny</li> <li>• rebellion against the expectations of society: Margaret’s refusal to marry for status / money is in direct contrast to Fanny; Mrs Hale’s decision to marry a parish priest</li> <li>• rebellion against social hierarchy: Margaret’s refusal to only socialise with people from her own class (unconventional friendship with Bessy and Nicholas).</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe examples of rebellion / dissent without further discussion. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning 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 attitudes to love 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 (or surprising independence) of females</li> <li>• social hierarchy / relationships crossing boundaries</li> <li>• industrial relations</li> <li>• religious belief / faith</li> <li>• social / moral obligations</li> <li>• family obligations / duty</li> <li>• manners / conventions governing behavior</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 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 attitudes to the different types of rebellion and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Gaskell’s presentation of rebellion / dissent.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q4	Charles Dickens: <i>David Copperfield</i> (Penguin Classics)
(i)	Examine Dickens's presentation of the setting in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>In <b>Band 1</b> we should see some understanding of the setting and its function with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• setting used to highlight Martha's social exclusion: 'lonely and still', 'solitary figure', 'within the cavernous shadow of the iron bridge'.</li> <li>• Setting used to highlight that idea that Martha belongs to the Victorian underclass – she belongs with the 'drowned men' and the 'dead in the time of the Great Plague'. She is a 'blighting influence'.</li> <li>• Setting used to mirror Martha's moral weaknesses: 'As if she were a part of the refuse it had cast out', 'Slimy gaps and causeways'. Imagery of dirt and decay throughout the passage.</li> <li>• Setting used to mirror Martha's feelings of isolation and vulnerability – pervasive sense of death and decay throughout the extract: 'gradually decomposed into that nightmare condition'</li> <li>• Setting used to juxtapose Martha with Copperfield and Mr Peggotty, 'these enabled us to come within a few yards of her without being seen.' ' . . . emerged from their shade to speak to her.'</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as techniques 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 setting and the effect of these choices. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p>

(ii)	<b>With close reference to</b> at least two <b>other parts of the novel</b> , how far would you agree with the view that " <b>In <i>David Copperfield</i>, Dickens uses location to criticise society</b> "?
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of location where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe 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 presentation of location in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of location through narrative techniques and language choices, candidates might draw upon some of the following listed below. In exploring a number of the locations in the novel candidates will engage with how far these are used by Dickens to 'criticise society' by exploring the function of these locations and by exploring their link to relevant contextual factors.</p> <ul style="list-style-type: none"> <li>• David's childhood home which is transformed from a sanctuary to a prison</li> <li>• Salem House and its association with mental / emotional and physical abuse</li> <li>• David's move to London / lodging with the Micawber family and his time in the blacking factory</li> <li>• Great Yarmouth and the humble yet honest home of the Peggottys in contrast to the luxury and corruption of Steerforth's home / the city (Rosa Dartle etc.)</li> <li>• countryside vs. city</li> <li>• Mr Peggotty's search for Em'ly (London slums)</li> <li>• Australia – escape and hope.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of location with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. Candidates may also be beginning to engage with the function of settings and be moving away from description. <b>Band 3</b> writing should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices and the symbolic significance of setting and how it is used to criticise society.</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 location and the ways in which different audiences understand them and how they are used to criticise society. 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 / social hierarchy</li> <li>• status of orphans and poor relations</li> <li>• class / social prejudice</li> <li>• social / moral obligations</li> <li>• family obligations / duty</li> <li>• education</li> <li>• C19th attitudes towards marriage / pre- or extra – marital sex / adultery.</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 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 location and how it is used to criticise society and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Dickens’s presentation of the significance 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>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	<b>Examine Hardy's presentation of the relationship between Henchard and Farfrae in this extract.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>In <b>Band 1</b> we should see some understanding of the characters and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• narrative perspective reveals a relationship based on mistrust, deceit and suspicion: 'which increased Henchard's suspicions without affording any special proof of their correctness', 'Farfrae tried to laugh; but he was too much in love to see the incident in any but a tragic light.'</li> <li>• character of Lucetta used to highlight the differences in personality and attitudes of the two characters, 'Lucetta, forming the third and chief figure,' – Henchard is possessive over her and sees Farfrae as a 'villian' where Farfrae sees the whole situation as 'tragic' and is far more emotional in his reaction, 'tried to laugh'</li> <li>• differences highlighted by description of scene, 'They sat stiffly side by side' and use of the bread and butter as a symbol of the characters' unspoken competition 'each feeling certain he was the man meant'.</li> <li>• last line, "How ridiculous of all three of them!" used to highlight the ridiculous nature of the scene.</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 relationship. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Hardy has made meaning.</p>

(ii)	<p>How far do you agree with the view that "In <i>The Mayor of Casterbridge</i>, the desire for respectability inevitably leads to secrecy and deception". In your response you must make close reference to at least two other parts of the novel.</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the view that respectability leads to secrecy and deception where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe character in order to demonstrate knowledge and understanding of the text at a superficial levels. 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 characters are used in prose fiction to create 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>
AO2	<p>In their analysis of the ways meanings are shaped in <i>The Mayor of Casterbridge</i> when considering the view that respectability leads to secrecy and deception, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the secrets of the seemingly 'simple minded' Susan: doesn't tell Elizabeth-Jane about her first marriage to Henchard; impact of telling Henchard that Elizabeth-Jane is daughter; revelation of Elizabeth-Jane's true parentage</li> <li>• Henchard's role as respected business man and major (secret past life and conduct)</li> <li>• Henchard's past relations with Lucetta (implicitly sexual) and the reasons for and impact of her decision to keep it a secret from Farfrae</li> <li>• Newson's decision to not tell Susan of the binding nature of her first marriage to Henchard.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of secrets 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 and moral perspectives through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy suggests connections between the desire for respectability and therefore the need for secrecy/deception 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>• 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>• Victorian values/attitudes towards marriage.</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 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> <li>•</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to a discussion of the importance of respectability and its link to secrecy and/or deception and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to the view that the desire for respectability inevitably leads to secrecy and deception.</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>

### Component 1 Section A (i) Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	AO2 Analyse ways in which meanings are shaped in literary texts
	10 marks	10 marks
5	9-10 marks <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>	9-10 marks <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>
	7-8 marks <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>	7-8 marks <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>appropriate and secure textual support</li> </ul>
3	5-6 marks <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>	5-6 marks <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>
	3-4 marks <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>	3-4 marks <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and prose techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>
1	1-2 marks <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>	1-2marks <ul style="list-style-type: none"> <li>identifies a few basic stylistic features</li> <li>offers narrative/descriptive comment on text</li> <li>occasional textual support, but not always relevant</li> </ul>
	0	0 marks: Response not credit worthy or not attempted.

## Component 1 Section A (ii) Assessment Grid

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

## Section B: Prose Fiction Post-1900

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

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

### Section B Mark Allocation

A01	A02	A03	A05
10	10	10	10

### Joseph Conrad: *The Secret Agent* (Penguin Classics)

Q6	“In <i>The Secret Agent</i> , Conrad explores a world where no one is loyal to anyone or anything”. Consider Conrad’s presentation of loyalty in the light of this opinion.
A01	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of loyalty where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe the theme 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 organization but we should see some understanding of the concepts underpinning the presentation of the theme 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>AO2</b></p>	<p>In their analysis of the ways meanings are shaped in presenting the theme of loyalty through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: Conrad explores both the absence of loyalty and also the consequences of being loyal to others and to a cause.</li> <li>• loyalty to a given cause is explored through the three anarchists (Ossipon, Yundt and Michaelis) but is satirised/revealed as flawed through their childish bickering and inability to work together to further their (supposedly) shared views.</li> <li>• how loyalty should manifest itself is explored through the character of The Professor who finds the inaction of his fellow anarchists weak and ineffective in furthering their cause.</li> <li>• Winnie and Stevie’s mother’s loyalty to her children – moves in to a charitable home to protect her son.</li> <li>• satirises political loyalty and to a cause through Verloc’s ineffectiveness as a secret agent. He is more committed to preserving his indolent lifestyle than to gathering intelligence. Goes to great lengths to protect this lifestyle – willing to use his brother in law in order to do so – and his egotism negates any loyalty to anyone bar himself.</li> <li>• the cynical/ironic tone of the narrative voice adds to the pessimism in the novel and consistently underscores the futility of being loyal to someone/a cause.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to offer assertions about the theme of loyalty 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>
<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 Conrad presents ideas about loyalty and the ways in which different audiences understand this theme. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• The intended impact/consequences of acts of anarchism/terrorism</li> <li>• early C20th politics/international affairs</li> <li>• Edwardian family values</li> <li>• early C20th treatment of widows/the disabled</li> <li>• historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters</li> <li>• morality/personal relationships.</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>AO5</b>	<p>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>The Secret Agent</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 Secret Agent</i> which are relevant to the presentation of loyalty and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Conrad's presentation of loyalty.</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>
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<b>Q7</b>	<b>Some readers have argued that Winnie Verloc is <i>The Secret Agent's</i> only real revolutionary. How far do you agree with this view of the novel?</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation of the character of Winnie where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract 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 presenting the character of Winnie through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: Winnie is one of the more sympathetic characters in the novel. Candidates may debate what constitutes a 'revolutionary' through an analysis of Winnie's character and actions</li> <li>• Conrad debates ideas of revolution - Stevie's mission to blow up the Greenwich Observatory – arguably a parody of a revolutionary act</li> <li>• Winnie's stabbing of Verloc could be viewed as an act of revolution by some readers.</li> <li>• when juxtaposed with the three anarchists Winnie's action (stabbing Verloc) highlights their inertia and weakness and lack of revolutionary qualities</li> <li>• candidates may engage with the idea of Winnie being the 'only revolutionary' of the novel and may argue for the presence of revolutionary traits in The Professor or other characters.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert one or more examples of Winnie 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.</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 Conrad presents the character of Winnie and the ways in which different audiences understand her. 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>• underpinning philosophies of anarchism/terrorism</li> <li>• early C20th politics/international affairs</li> <li>• Edwardian family values</li> <li>• historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters</li> <li>• morality/personal relationships</li> <li>• London life – transport, cafes, entertainment.</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 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 Secret Agent</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 Secret Agent</i> which are relevant to the presentation of Winnie and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Conrad's presentation of Winnie.</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>

### E M Forster: *A Room with a View* (Penguin Classics)

<b>Q8</b>	<b>"Places are more than backgrounds; they bring about change". In the light of this view, explore Forster's use of settings in <i>A Room with a View</i>.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation of places and their connection to change where candidates have engaged in a clear, well organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe settings and events 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 organization but we should see some understanding of the concepts underpinning the presentation of settings and abstract 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 through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• use of Italian settings to highlight English character traits and flaws (thrown into relief against backdrop of Florentine setting and Italian culture)</li> <li>• various settings 'release' characters (momentarily) from the confines of acceptable behavior, allowing for more radical and philosophical thought (Florence /Piazza Signoria/ the bathing pool)</li> <li>• contrast between the setting of the kiss, as described by the narrator, and the clichéd version in Miss Lavish's novel</li> <li>• use of Italian countryside (where Persephone and Phaeton belong) as the pivotal scene/catalyst to the love story</li> <li>• Forster's use of Windy Corner setting as a contrast to freedom and expressiveness of Italian life (often to comic effect e.g. garden party)</li> <li>• setting of the bathing pool to return characters to a state of childlike innocence.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about settings with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as narrative point of view 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 subtext through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents settings and their connections to change and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• the English class system</li> <li>• education</li> <li>• property</li> <li>• art/aesthetics</li> <li>• women’s status</li> <li>• the clergy</li> <li>• political / philosophical radicalism</li> <li>• travel and tourism</li> <li>• Edwardian codes of manners/customs/morals</li> <li>• marriage</li> <li>• masculinity/femininity</li> <li>• foreign culture</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 context.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. 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</li> <li>• chosen from <i>A Room with a View</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>A Room With A View</i> which are relevant to the presentation of settings and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Forster’s presentation of settings and their connection to change.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

<b>Q9</b>	<b>Some readers argue that Forster's sympathy is with the social outsiders. In the light of this view, explore Forster's presentation of the Emersons.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation of the Emersons where candidates have engaged in a clear, well organized and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters and events 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 organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas, characters and events 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 through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• use of the Emersons to provide a counterpoint to the rigid propriety of other characters</li> <li>• use of dialogue and gossip between other characters to establish the Emersons as outsiders (and to reveal the class based nature of their rejection of the Emersons)</li> <li>• use of the narrator's direct address to the reader to create sympathy for the Emersons</li> <li>• use of free indirect discourse to create sympathy for the Emersons and satirical comment upon those who judge them</li> <li>• use of comic scenes to endear the Emersons to the reader (George appearing naked before the Honeychurches and Cecil)</li> <li>• George's relative innocence is established through what he says and what others say about him.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about the Emersons 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 narrative point of view 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 subtext through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents the Emersons and ideas about social outsiders and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• the English class system</li> <li>• education</li> <li>• property</li> <li>• women’s status</li> <li>• Edwardian codes of manners/customs/morals</li> <li>• marriage</li> <li>• foreign culture</li> <li>• the perspective of the 21st century reader whose own values with regard to social outsiders might influence the ways Forster’s ideas are received.</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 context.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. 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>A Room with a View</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>A Room With A View</i> which are relevant to the ideas of social outsiders in Forster’s presentation of the Emersons and we will give credit for reference to relevant critical views – especially when the candidate has used <b><u>a critical reading to develop a personal approach</u></b> to Forster’s presentation of characters and ideas.</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. At this level, candidates might challenge the assertions in the question and suggest readings which take issue with the idea that Forster’s ‘sympathy is with social outsiders’.</p>

### Emyr Humphreys: *A Toy Epic* (Seren)

Q10	<p><b>“A Toy Epic challenges the idea that childhood is a time of innocence” In the light of this view, discuss Humphreys’s presentation of growing up in A Toy Epic.</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of growing up where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe examples of growing up 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 organization but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting the theme of growing up through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: childhood and growing up are presented as both a positive and negative experience. The use of voices allows for both introspection and commentary on other characters and the narrators’ own feelings. This allows the reader to hear about the difficulties of growing up from a first person perspective</li> <li>• arc of the novel - tracing all three boys from childhood to late adolescence – narrative choices allow the reader to experience first hand the characters’ feelings towards external events and to each other and how these feelings change over time</li> <li>• Albie - used to explore the consequences of diminishing confidence and the conflict in being a ‘working–class conservative and a petit-bourgeois proletarian’. Used to explore problems with the opposite sex</li> <li>• Michael used to show the pressure of being popular, of being made to play the role of class joker. Used towards the end of the novel to explore the naivety of youth when faced with the oncoming threat of war</li> <li>• lorwerth used to explore the awareness of mortality which develops when growing up</li> <li>• however, growing up sets Michael free as he is able to challenge his energies into a cause (nationalism), ‘Life is a ceaseless conflict, and here at last is the fight worth taking part in’, whereas it threatens to imprison Albie and lorwerth, ‘I heard the clomp of the prison’s iron door behind me’.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about growing up 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 narrative point of view 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 subtext through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Humphreys presents growing up and the ways in which different audiences understand this theme. 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>• class values / respectability/social aspiration.</li> <li>• education</li> <li>• church/country/town settings</li> <li>• church and chapel</li> <li>• impact of war on society and impending conflict</li> <li>• poverty and unemployment between the wars</li> <li>• cultural attitudes: alcohol; sexual relationships</li> <li>• political movements – communism, socialism, fascism and nationalism.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>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>A Toy Epic</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>A Toy Epic</i> which are relevant to the presentation of growing up and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Humphreys’ presentation of growing up.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

<b>Q11</b>	<b>'In <i>A Toy Epic</i>, home is a place to escape from'. In the light of this statement, consider Humphreys's presentation and use of settings in <i>A Toy Epic</i>.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation and use of settings where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters/settings 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 organization 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>A Toy Epic</i> in the presentation and use of settings through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: all three main characters desire to escape 'home' at one point in the novel. Settings are used to explore wider contextual issues such as political/social and cultural changes to Wales in the 1930s. Candidates may debate ideas of 'home' (i.e. Wales as a wider concept of home in the novel)</li> <li>• settings are used to explore class identities: Albie –town - working class/petit bourgeois/aspirational; Michael-vicarage- middle class /respectable/trying to live up to expectations; lorwerth-farm-traditional agrarian/non-conformist at the heart of rural Welsh culture.</li> <li>• houses often become prisons.</li> <li>• town symbolises the threat of growing modernity</li> <li>• setting of the grammar school is key to the boys' attempts to 'escape' their home and fulfil their ambitions – varying degrees of success</li> <li>• end of the novel – a game of hide and seek in the country symbolises their desire to escape back to their childhood 'home'. Ultimately fails as descends into bickering and lorwerth's discovery which affects him deeply because of his naivety.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about characters/settings with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support with, perhaps, wider discussion of the symbolism behind Humphrey's choice of settings. <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 subtext through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon Humphreys' presentation of the use of settings and the ways in which different audiences understand it. 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>• growing modernity in Wales in the 1930s</li> <li>• demographic shift from coast to towns</li> <li>• grammar school system</li> <li>• political movements – communism, socialism, fascism and nationalism</li> <li>• class values / respectability/social aspiration</li> <li>• impending war</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 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>A Toy Epic</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>A Toy Epic</i> which are relevant to the presentation and use of settings and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Humphreys' presentation and use of settings.</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>

**Jean Rhys: *Wide Sargasso Sea* (Penguin Classics)**

<b>Q12</b>	<b>“Love appears to be absent in all cultures presented in <i>Wide Sargasso Sea</i>”. How far do you agree with this view?</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the where candidates have engaged with the viewpoint/presentation of love and its absence in all cultures in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe events and 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 organization but we should see some understanding of the concepts underpinning the presentation and function 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>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped in presenting ideas about love and its absence in all cultures through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates may wish to wholly support the given viewpoint or may wish to offer a more balanced approach</li> <li>• mode of narration allows the reader to understand that most characters from all cultures desire to be loved and are dramatically affected by those who betray and/or leave them</li> <li>• lack of maternal love. Christophine and Aunt Caro act as mother-substitutes for Antoinette but they also leave</li> <li>• the Cosways experience a definite absence of love from the black and white communities because of they are Creole, ‘they call us white cockroaches’</li> <li>• marriage as a financial/social institution across different cultures rather than an expression of love - talk of love is often secondary to the discussion of money. Love is a commodity to be bought and sold</li> <li>• could argue that that there are examples of love in the novel. Rochester’s loyalty to Antoinette arguably demonstrates love, ‘I will not forsake her’ I said wearily. ‘I will do all I can for her’. Antoinette’s love of her family’s estate in Granbois.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about love 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 narrative point of view 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 subtext through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents love and/or the absence of love across different cultures and the ways in which different audiences understand this theme. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• attitudes towards marriage</li> <li>• status of women in English and Caribbean cultures</li> <li>• slavery and emancipation</li> <li>• colonial influence</li> <li>• wealth</li> <li>• English inheritance laws</li> <li>• the supernatural (Obeah)</li> <li>• customs and ceremonies</li> <li>• travel.</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 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>Wide Sargasso Sea</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>Wide Sargasso Sea</i> which are relevant to the presentation of love and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Rhys’s presentation of love.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

<b>Q13</b>	<b>“<i>Wide Sargasso Sea</i> is a story about the struggle to find one’s place in the world”. In light of this statement discuss Rhys’s presentation of the theme of identity in <i>Wide Sargasso Sea</i>.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation of identity where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to describe characters and events in the novel 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 organization but we should see some understanding of the concepts underpinning the presentation of identity 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>Wide Sargasso Sea</i> through the presentation of identity, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: most of the characters struggle with challenges to their identities – including issues of race, class, gender, culture and their relationships with others</li> <li>• mode of narration allows the characters some room to assert their identity as it allows the reader access to their ‘version’ of events. However, often this is used as a vehicle for them to express their doubts about their own and others’ identities</li> <li>• race: the Cosways’ lack of identity as Creole, despised by both black and white communities: ‘I never looked at any strange negro. They hated us. They called us white cockroaches’</li> <li>• cultural: could be argued that the white, British males in the novel have a stronger sense of identity, ‘. . . Mr Mason, so sure of himself, so without a doubt English’</li> <li>• identity as predestined: Antoinette cannot escape her mother’s legacy as a mad woman, ‘Tied to a lunatic for life – a drunken lying lunatic – gone her mother’s way’. ‘Infamous daughter of an infamous mother’</li> <li>• the importance of setting. Either defines identity by association with it or dissociation from it (Rochester’s hatred of Granbois, ‘And I hated the place . . . I hated its beauty and its magic and the secret I would never know’).</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about identity 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 narrative point of view 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 subtext through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents ideas about identity and the ways in which different audiences understand her 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>• slavery and emancipation</li> <li>• status of Creole families</li> <li>• colonial influence / ownership of different islands /tensions between France and England</li> <li>• status of women in English and Caribbean cultures</li> <li>• wealth</li> <li>• attitudes towards marriage</li> <li>• English inheritance laws</li> <li>• the supernatural (Obeah)</li> <li>• customs and ceremonies</li> <li>• travel.</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 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>Wide Sargasso Sea</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>Wide Sargasso Sea</i> which are relevant to the presentation of identity and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Rhys’s presentation of identity.</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>

**Kazuo Ishiguro: *The Remains of the Day* (Faber)**

Q14	<p><b>“It is Stevens’ refusal to adapt to the changing world around him which causes him the most unhappiness”. In light of this statement, consider Ishiguro’s presentation of change in <i>The Remains of the Day</i>.</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of change where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel 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 organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>The Remains of The Day</i> in presenting the theme of change through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• narrative arc: journey into memory/past – symbolic of Stevens’ fear/rejection of change – considers the past as it is a safer place to be.</li> <li>• journey marks a significant change for Stevens – furthest he has ventured from Darlington Hall in his career. ‘I imagine the experience of unease mixed with exhilaration often described in connection with this moment is very similar to what I felt in the Ford as the surroundings grew strange around me’. Change in scenery causes reflection and change in attitude when considering his choices and decisions - (end of novel).</li> <li>• contrast between Stevens’ experiences as a butler and his father’s. Change linked to the discussion of dignity. His father’s inability to deal with change, Jewel motif symbolic of lost professional grandeur.</li> <li>• setting used to explore Stevens’ love of traditional English values and ideas of imperial strength.</li> <li>• ‘bantering’ symbolic of the changing relationship between master/servant. Pathos evoked at Stevens’ attempts to master this new mode of discourse.</li> <li>• end of novel arguably optimistic – Stevens’ vows to attempt to embrace change, ‘It occurs to me, furthermore, that bantering is hardly an unreasonable duty for an employer to expect a professional to perform. . . . I will begin practising with renewed effort’.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about what are perceived as examples of change 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 narrative point of view 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 subtext through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents the theme of change and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• the British class system</li> <li>• patriotism</li> <li>• the influence of WW1 and 2</li> <li>• American influences</li> <li>• working-class culture and values after the wars</li> <li>• conventions of behaviour / personal relationships</li> <li>• Englishness – rural life; seaside; pub culture.</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 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 Remains of The Day</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 Remains of The Day</i> which are relevant to the presentation of change and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Ishiguro's presentation of change.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

<b>Q15</b>	<b>"Loyalty, both personal and political, is at the heart of Ishiguro's novel." How far do you agree with this view of <i>The Remains of the Day</i>?</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to this view and to ideas about loyalty in the novel where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to describe one or more settings 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 organization but we should see some understanding of the concepts underpinning the presentation of abstract 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 exploring ideas about loyalty through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates are likely to engage with and debate different interpretations of loyalty and the consequences of loyalty throughout the text</li> <li>• Lord Darlington's distorted sense of loyalty to dead enemies and patriotic loyalty to his country (1923 conference and later support for Nazi sympathisers )</li> <li>• familial loyalty explored through Stevens and his father. Distant relationship is governed by duty and loyalty to their profession rather than each other. Miss Kenton's/Mrs Benn's loyalty to her family - arguably prevents a re-kindling of love for Stevens</li> <li>• Loyalty/professionalism explored through the master/servant relationships – Lord Darlington and Stevens primarily but also accounts of other relationships</li> <li>• Stevens' feelings of loyalty towards the traditions/values of England</li> <li>• Candidates may choose to discuss the novel as an exploration of the consequences of loyalty - exemplified at the end of the novel by the regret Stevens feels at his inability to express his feelings to Miss Kenton and the price he has paid for his rigid loyalty to his profession and his employer.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about one or more examples of loyalty 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 narrative point of view 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 subtext through language choices and the symbolic significance of loyalty.</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 Ishiguro presents ideas about loyalty 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>• the British class system</li> <li>• working-class culture and values after the wars</li> <li>• patriotism</li> <li>• the influence of WW1 and 2</li> <li>• conventions of behaviour / personal relationships.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>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>The Remains of The Day</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 Remains of The Day</i> which are relevant to the presentation of loyalty and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading to develop a personal approach</u></b> to Ishiguro’s presentation of ideas about loyalty.</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>

## Component 1 Section B Assessment Grid

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