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# **GCE AS MARKING SCHEME**

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**SUMMER 2019**

**AS  
ENGLISH LITERATURE - COMPONENT 1  
B720U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

## GCE AS ENGLISH LITERATURE

### SUMMER 2019 MARK SCHEME

#### COMPONENT 1: PROSE

#### MARKING GUIDELINES:

##### General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. There is a two-part question in Section A. Part (i) is to be marked out of 20 marks and Part (ii) is to be marked out of 40 marks, giving a total of 60 marks for Section A. Section B is to be marked out of 40 marks.
- A total of 100 marks is the maximum possible for this component.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

### **Prior to the Conference**

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

### **At the Conference**

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

**After the Conference**

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday, 17<sup>th</sup> June.**

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

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

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

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

### Section A: Prose Fiction Pre-1900

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

	AO1	AO2	AO3	A05
<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>

Q1	<b>Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)</b>
1. (i)	<b>Examine Austen's presentation of John in this extract. [20]</b>
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the characters of John and 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>
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the dialogue is dominated by John and reveals his self importance, however the use of free indirect discourse allows us another perspective on his character.</li> <li>• John and Elinor are set up in opposition to each other – Elinor's comments about John reveal his character to be lacking self awareness and to be very serious about matters of marriage</li> <li>• presented as viewing marriage as a way of securing status rather than an expression of love.</li> <li>• is presented as misguided in his attempts to comfort Elinor.</li> </ul> <p>In <b>Bands 1 and 2</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as 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>

(ii)	<p><b>Some critics have argued that “in <i>Sense and Sensibility</i> marriage is a social contract rather than an expression of love.” In the light of this statement, discuss Austen’s presentation of marriage in the novel. In your response you should refer to at least two other parts of <i>Sense and Sensibility</i>. [40]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the presentation of marriage here 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/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 organisation but we should see some understanding of the concepts underpinning the presentation/function of marriage. <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 ideas about marriage 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 fully agree with the statement or challenge this view. They may wish to give a more balanced approach, perhaps discussing how Austen includes different kinds of marriages in her novel.</li> <li>• the difference between ‘attachment’ and ‘connection’ in the novel – the contrast between public and private relationships.</li> <li>• the use of marriage to highlight ideas about social expectation vs private desire (Elinor/Lucy/Edward)</li> <li>• marriage as an economic exercise (Willoughby and Sophia)</li> <li>• could challenge the statement with the example of Elinor and Edward at the end.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of marriage with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate 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>A03</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 marriage and the ways in which different audiences understand these. 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>• etiquette</li> <li>• male/female power balances</li> <li>• social rank and the importance of wealth</li> <li>• the dependency of widows</li> <li>• legal arrangements governing family life</li> <li>• ideas about ‘sensibility’ in 19<sup>th</sup> century literature.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>A05</b></p>	<p>Candidates may approach A05 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 the presentation of marriage and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the viewpoint and to Austen’s presentation of marriage.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q2	Charlotte Brontë: <i>Jane Eyre</i> (Penguin Classics)
(i)	Examine Brontë's presentation of Mr Brocklehurst in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the character and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• overview: – candidates are likely to engage with Brocklehurst as a symbol of male and religious dominance</li> <li>• repetition of imperatives e.g. 'Place the child upon it.'</li> <li>• juxtaposition of Brocklehurst's commanding tone and Jane's panicky first person narration</li> <li>• presentation of Brocklehurst as unfeeling/unemotional/cruel – metaphor of 'marble' etc.</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 present character/tone/ mood etc. 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 encourages her readers to think critically about religion.” In your response, you must make close reference to at least two other parts of the novel. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint 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/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 organisation but we should see some understanding of the concepts underpinning the ideas in the viewpoint. <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 engaging with the viewpoint 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 engage and debate with the idea of ‘critically’ and how far Bronte is critical of religion.</li> <li>• could choose to discuss the way the more ‘religious’ characters such as Mr Brocklehurst and St John are presented in a negative light. Mr Brocklehurst as he is cruel to those who are weaker than him and St John as his religious fervor leads to his own suffering.</li> <li>• could choose to focus on Jane and the idea that she refuses to follow the established (Christian) path set out for her (subservient wife for example)</li> <li>• could use setting to support points – the description of Lowood (an evangelical Christian charity school) as both a site of freedom and repression.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of passage with a link to religion 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 Brontë presents religion either in a critical or positive way and the ways in which different audiences understand this presentation. 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 and C19th notions of marriage</li> <li>• status of orphans and poor relations</li> <li>• C19th notions of charity</li> <li>• C19th attitudes towards mental illness</li> <li>• C19th religious attitudes and values</li> <li>• finance/wealth/inheritance.</li> <li>• ideas of Empire/colonialism.</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>Jane Eyre</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Jane Eyre</i> which are relevant to the viewpoint/presentation of religion and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Brontë’s presentation of religion.</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	<b>Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)</b>
(i)	<b>Examine Gaskell’s presentation of setting in this extract. [20]</b>
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses might show a superficial understanding of the situation/characters 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 presentation of setting and a confident grasp of relevant concepts.</p>
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• setting is used to highlight Margaret’s feelings of confusion about the North ‘Margaret only wondered ...’</li> <li>• setting is used to highlight Margaret’s feelings of alienation in her new environment, ‘Everything reflected light, nothing absorbed it.’</li> <li>• setting is used to reveal Thornton’s character – the house is not really a home, it lacks care and attention. Highlights Thornton as a businessman first and foremost.</li> <li>• narrative point of view is used to focus on the vulgarity of the setting – therefore revealing Margaret’s inner feelings about the move to the North and her ideas about wealth gained through commerce.</li> </ul> <p><b>Band 1</b> responses might assert some points about setting and identify basic features such as description. <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>How far do you agree that “it is primarily through location and setting that Gaskell criticises society.” In your response, you must make close reference to at least two other parts of <i>North and South</i>. [40]</b></p>
A01	<p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the function of setting 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 setting/location 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 the different functions of settings/locations (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 setting as a concept in fiction. <b>Bands 4 and 5</b> will be increasingly well-informed and eventually perceptive discussions of attitudes towards these ideas within the text contributing to the ways we know characters and understand the progress of the plot.</p>
A02	<p>In their analysis of the ways meanings are shaped in presenting ideas about setting/location through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates may want to engage with the assertion of ‘primarily’ – however they should still make setting the focus of their answer.</li> <li>• the novel’s title introduces a central antithesis between two settings, one which reflects the contrast between Helstone and Milton, country and city, rural and town and in turn highlights the clash between two cultures/belief systems etc.</li> <li>• location used to criticise the poor standard of living for farm workers and mill workers</li> <li>• location (the factory) used to explore ideas about industrialisation</li> <li>• weather is used to highlight the difference between northern and southern sensibilities/character.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe examples of setting/location 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 location/setting 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>• social / moral obligations</li> <li>• manners / conventions governing behaviour</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 setting/location and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Gaskell’s presentation of this idea.</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' presentation of Mr Murdstone in this extract. [20]
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the presentation of Mr Murdstone 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>
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• affectations such as 'my love' are part of his manipulation of Clara.</li> <li>• Clara's staccato and minimal speech in reply to Murdstone highlights his power over her.</li> <li>• his treatment of Peggotty, reinforcing her subservient position in the house emphasise his cruelty.</li> <li>• Dickens encourages pathos towards David with the use of the first persona ('I believe my baby heart would have burst ...') and in doing so presents Mr Murdstone in an even more negative light.</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 present Mr Murdstone 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)	<p><b>How far do you agree with the view that “even the minor characters in <i>David Copperfield</i>, add to Dickens’ social and moral commentary.” In your response, you must make close reference to at least two other parts of the novel.</b> [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the function of the minor characters 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/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 organisation but we should see some understanding of the concepts underpinning the presentation/function of minor characters. <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 minor characters through narrative techniques and language choices, candidates might draw upon some of the following listed below. In exploring a number of ideas candidates will engage with how minor characters are presented in the novel and whether this presentation adds to Dickens’ social and moral commentary.</p> <ul style="list-style-type: none"> <li>• overview: candidates may approach this question in a number of different ways. They will engage with Dickens’ presentation of minor characters and debate their importance in the novel.</li> <li>• candidates may consider a whole raft of characters and examiners should not be looking for discussion specific ones. However, some popular choices may be: <ul style="list-style-type: none"> <li>• presentation of Clara – social issue of women’s position in Victorian England</li> <li>• presentation of Steerforth – social issue of class</li> </ul> </li> <li>• examiners should also be wary of deciding that a character is not a minor figure, as the ‘status’ of a number of characters is subject to interpretation.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of minor characters 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 link between the presentation of minor characters and their function in the text. They should 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 how these add to the presentation of minor characters.</p>

<p><b>A03</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 minor characters and the ways in which different audiences understand this presentation. 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>• religion</li> <li>• status of orphans/child labour and the impacts of an industrial society</li> <li>• class/social prejudice</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>A05</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 class and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to Dickens’s presentation of class.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine how Hardy creates atmosphere in this passage. [20]
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the characters and situation with some broad and probably asserted ideas about atmosphere. These comments will probably be descriptive. <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>
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of pathetic fallacy at the beginning of the passage arguably heralds the arrival something exciting and important (the seed-drill)</li> <li>• the description of the seed-drill creates an atmosphere of awe and wonder – reflects some of the views of the townsfolk.</li> <li>• the description of Lucetta hints at the seed-drill’s modernity.</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 Hardy has made meaning.</p>

(ii)	<p><b>“The Mayor of Casterbridge is a novel about the tension between tradition and modernity.” In your response, you must make close reference to at least two other parts of <i>The Mayor of Casterbridge</i>. [40]</b></p>
A01	<p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the function 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 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>
A02	<p>In their analysis of the ways meanings are shaped in <i>The Mayor of Casterbridge</i> when considering the view that, primarily, the novel is about the tension between tradition and modernity, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates may wish to fully support the statement in question or to challenge it in part.</li> <li>• candidates are likely to engage with the idea of ‘modernity’ with reference to developments in farming/agriculture. Could use Henchard and Farfrae as representatives of the opposing attitudes towards these developments.</li> <li>• candidates may choose to broaden the argument to the discussion of women. The skimmity-ride could be used as an example of tradition and its harmful consequences.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of tradition and/or modernity 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>A03</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy explores the clash between tradition and modernity 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 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> <li>• the literary tradition (tragedy)</li> <li>• industrial developments e.g. agriculture, of the 19<sup>th</sup> century.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>A05</b></p>	<p>Candidates may approach A05 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to a discussion of the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

## Component 1 Section A (i)

Band	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</b> <b>10 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>10 marks</b>
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• Perceptive discussion of texts</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 critical understanding of writers' techniques to create meaning.</li> <li>• Confident and apt textual support.</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Clearly informed discussion of texts.</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 writers' techniques to create meaning.</li> <li>• Appropriate and secure textual support.</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Engages with texts and response is mostly relevant to question.</li> <li>• Some sensible grasp of key concepts.</li> <li>• 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 grasp of writers' use of structure, form and language to create meaning.</li> <li>• Generally clear and appropriate textual support.</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Attempts to engage with texts and organise material, 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>• Can make some basic points about use of structure, form and language to create meaning.</li> <li>• Can support some points by reference to texts.</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Understands texts at a superficial or literal level.</li> <li>• Offers some ideas about texts.</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>• May identify a few basic stylistic features.</li> <li>• May offer narrative/descriptive comment on texts.</li> <li>• Occasional textual support.</li> </ul>
0	<b>0 marks</b> <ul style="list-style-type: none"> <li>• Response not credit worthy or not attempted.</li> </ul>	<b>0 marks</b> <ul style="list-style-type: none"> <li>• Response not credit worthy or not attempted.</li> </ul>

## Component 1 Section A (ii)

Band	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</b> <b>10 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b> <b>10 marks</b>	<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 texts</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 critical understanding of writers' 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 play is written and received.</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Confident and informed discussion of other relevant interpretations.</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Clearly informed discussion of texts.</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 writers' 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 play is written and received</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Makes clear and purposeful use of other relevant interpretations.</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Engages with texts and response is mostly relevant to question.</li> <li>Some sensible grasp of key concepts.</li> <li>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 grasp of writers' use of structure, form and language 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 play is written and received.</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Makes use of other relevant interpretations.</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Attempts to engage with texts and organise material, 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>Can make some basic points about use of structure, form and language to create meaning.</li> <li>Can support some points by reference to texts.</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Can acknowledge the importance of contexts</li> <li>Makes some connections between play and contexts</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Can acknowledge 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 texts at a superficial or literal level.</li> <li>Offers some ideas about texts.</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>May identify a few basic stylistic features.</li> <li>May offer narrative/descriptive comment on texts.</li> <li>Occasional textual support.</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>May describe basic context in question focus.</li> <li>May describe wider context in which play is written and received.</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Can describe other views with partial understanding.</li> </ul>
0	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted.</li> </ul>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted.</li> </ul>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted.</li> </ul>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted.</li> </ul>

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### 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 prose text, **even though this is not re-stated in each question.**

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

#### Section B: Mark allocation

AO1	AO2	AO3	AO5
10	10	10	10

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

<b>Q6</b>	<p><b>“Through his characters, Conrad presents us with a world that has lost all its innocence.” How far do you agree with this view of <i>The Secret Agent</i>. [40]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the critical statement 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.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe examples of characters who have either lost their innocence or do demonstrate innocence 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 ideas of innocence through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach.</li> <li>• candidates may draw heavily on context here and talk about the growth of terrorism (and therefore a loss of innocence) in London at the time of the novel and link this to the presentation of terror in the novel.</li> <li>• candidates could use the setting of the novel to support the view – London is presented as seedy, dark and dismal – perhaps reflecting a loss of innocence.</li> <li>• could argue that in the case of Winnie ‘innocence’ was indeed ignorance and that this is what caused her and Stevie’s ultimate downfall.</li> <li>• could link ideas about innocence/lack of innocence to a number of different characters in the text in order to challenge/support the statement (i.e. Verloc/Stevie etc.).</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to offer assertions about the novel’s presentation of innocence/lack of innocence 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 innocence/lack of innocence 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 the novel can be seen as presenting a world which has lost all innocence 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 intended impact/consequences of acts of anarchism/terrorism</li> <li>• early C20th politics/international affairs</li> <li>• (Late Victorian?) Edwardian family values</li> <li>• historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters</li> <li>• terrorism as a genre.</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 discussion of the novel's presentation of innocence/loss of innocence and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the ideas in the question.</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>

Q7	<p>“There are no villains or saints in <i>The Secret Agent</i>.” In the light of this view, discuss Conrad’s presentation of morality. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the statement 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.</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>
AO2	<p>In their analysis of the ways meanings are shaped in presenting ideas about morality through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach.</li> <li>• morality is presented as complicated in <i>TSA</i> – although candidates may wish to argue that Stevie is an example of a ‘saint’ and The Professor a ‘villain’</li> <li>• candidates may choose other characters in order to explore the complexity of morality in the novel – for example Inspector Heat (although representing the law) abuses his power in order to secure convictions and characters such as Michaelis – an anarchist – is arguably more sympathetic.</li> <li>• candidates could argue that some characters, such as Verloc, remain morally ambiguous.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert one or more examples of morality 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 ideas about morality 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>• 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> </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 ideas about morality and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Conrad’s presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

**E.M. Forster: *A Room With a View* (Penguin Classics)**

<b>Q8</b>	<b>Explore the view that “in <i>A Room with a View</i>, art and beauty have the power to change people”.</b> <span style="float: right;"><b>[40]</b></span>
<b>A01</b>	<p>We will reward coherent, well-structured, relevant responses to the viewpoint in the question 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.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe events which feature beauty/beautiful things 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 character 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>A02</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>• overview: candidates may agree with the critical quote entirely or challenge it partially.</li> <li>• structure/settings of the novel. The contrast between Italy and England supports the statement as the beauty/freedom of Italy is juxtaposed with the claustrophobia of England and it is in Italy where Lucy learns to challenge social norms.</li> <li>• the presentation of art in the novel, including the contrast between Renaissance vs Medieval. Art could include architecture, music, fine art etc.</li> <li>• the presentation of nature, for example the field of violets and the sacred lake. These are presented as sites of change.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about beauty/beautiful things 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>A03</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 ideas about beauty/beautiful things 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>• women’s status and related ideas about marriage/property/education</li> <li>• political / philosophical radicalism</li> <li>• Edwardian codes of manners/customs/morals</li> <li>• Victorian/Edwardian ideas of masculinity/femininity.</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>A05</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 presentation of ideas related to beauty and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Forster’s presentation of beauty/beautiful things and his links to societal values/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.</p>

Q9	<p><b>“In <i>A Room with a View</i>, Forster persuades us that any hope for the future lies with the young.” How far do you agree with this statement? [40]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view 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.</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>
AO2	<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>• overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach.</li> <li>• candidates could argue that for the most part Forster presents the younger characters as being more open to change.</li> <li>• candidates may wish to argue that often the young and older characters are used as foils in the text – the intransigent views of the older generation in stark contrast to the new ideas embodied by the younger characters.</li> <li>• candidates may wish to challenge this idea with the presentation of Mr Emerson and Mr Beebe and, to some extent, Charlotte at the end of the novel.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points related to the view 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 young and older characters and the ways in which different audiences understand this presentation. 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 restrictions and changing nature of the English class system</li> <li>• women’s status and related ideas about education/marriage/property</li> <li>• Edwardian codes of manners/customs/morals</li> <li>• English values/traditions and the conflict with 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 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 about the younger and older characters and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to 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 put forward in the critical statement.</p>

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

<b>Q10</b>	<p><b>“A novel characterised by social division and political uncertainty.” In the light of this statement, discuss Humphreys’ presentation of class and/or status in <i>A Toy Epic</i>. [40]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to view 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.</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 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, which engages fully with the viewpoint.</p>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped in presenting the view/ideas about ambition through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• candidates could use Humphreys’ choice of narrative point of view to explore ideas about class. All three boys represent a different position in society and their interactions often dramatise the clash of these different social backgrounds.</li> <li>• presentation of the three central characters: 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>• use of setting to highlight social division</li> <li>• candidates may explore the presentation of nationalism in the novel when engaging with the idea of ‘political uncertainty’.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert a response to the viewpoint 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 ideas and the ways in which different audiences understand these. 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>• impact of war on society and impending conflict</li> <li>• poverty and unemployment between the wars</li> <li>• political movements – communism, socialism, fascism and nationalism</li> <li>• church and chapel</li> <li>• anglicisation.</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 given viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Humphreys’ presentation of relevant 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.</p>

Q11	<p>“A novel characterised by the experiences of men and of being male.” In the light of this statement, explore Humphreys’ view of masculinity. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given viewpoint 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.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters/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 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>A Toy Epic</i> in the presentation of tradition and modernity through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates will offer different interpretations as to what is understood by ‘tradition’ and ‘modernity’ – perhaps engaging with ideas about morals/behaviour/everyday life/farming/social class. Candidates could choose to fully agree with the statement or to challenge it for part of their response.</li> <li>• settings are used to explore wider contextual issues such as political/social and cultural changes to Wales in the 1930s – for example, the town symbolises the threat of growing modernity and its threat to Iorwerth’s way of life.</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’ and arguable ‘tradition’. However, this ultimately fails as descends into bickering.</li> <li>• some candidates may engage with the idea of ‘war’ as an example of modernity.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about tradition/modernity 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 presentation of tradition/modernity. <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 tradition/modernity 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>• poverty and unemployment between the wars</li> <li>• political movements – communism, socialism, fascism and nationalism</li> <li>• class values / respectability/social aspiration</li> <li>• impending war/impact of war</li> <li>• church and chapel</li> <li>• anglicisation.</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 of tradition/modernity and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Humphreys' presentation of relationships.</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>Jean Rhys: <i>Wide Sargasso Sea</i> (Penguin Classics)</b>	
<b>Q12</b>	<p><b>“The role of the husbands in <i>Wide Sargasso Sea</i> is to expose the faults of the Victorian male.” In the light of this view, discuss the role and importance of The Husband in <i>Wide Sargasso Sea</i>. [40]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the where candidates have engaged with the viewpoint/presentation of husbands 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.</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 the viewpoint/presentation of husbands through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates will most likely agree with the statement in the question although there is room to disagree and make quite interesting/perceptive points about authorial intent.</li> <li>• the ‘husband’ embodies ideas about Victorian male patriarchy/dominance</li> <li>• the ‘husband’ embodies ideas about Victorian class status/privilege</li> <li>• candidates could challenge the idea that the ‘husband’ only stands for the faults of the ‘Victorian’ male and argue that he is the representation of all male power/dominance and the suffering women face because of the abuse of this power</li> <li>• candidates could also challenge the statement by arguing that Rhys’ presentation of the ‘husband’ is a way of ‘writing back’ – a response to the presentation of Bertha in <i>Jane Eyre</i>. Therefore the ‘husband’ functions merely as the representation of Mr Rochester and nothing else.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about husbands 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 husbands and the ways in which different audiences understand these characters. 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> </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 husbands and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Rhys’s presentation of husbands.</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>

Q13	<p>How far do you agree with the view that “in <i>Wide Sargasso Sea</i>, Rhys presents us with a fragmented and broken world”? [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint 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.</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 ideas in the critical statement 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>Wide Sargasso Sea</i> in presenting ideas which engage with the viewpoint, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach.</li> <li>• mode of narration (the shift between different voices) and the structure of the novel adds to the fragmentation of the novel – the reader starts to question the ‘truth’ of the events which are being narrated.</li> <li>• the function of dreams in the text. These arguably add to the fragmented and broken nature of the text as these are where the characters’ true thoughts/feelings/desires surface.</li> <li>• the fragmentation/broken nature of culture/society/relationships in the novel.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about the statement 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 related to the viewpoint 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>• 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>• gender roles in English and Caribbean cultures</li> <li>• attitudes towards marriage</li> <li>• the supernatural (Obeah)</li> <li>• religion and its role in colonisation</li> <li>• customs and ceremonies.</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 ideas related to the viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Rhys’s presentation of these 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.</p>

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

<b>Q14</b>	<p><b>Examine the view that “in <i>The Remains of the Day</i>, the reader sees the flaws in the characters’ attitudes and values more clearly than the narrator does.”</b></p> <p style="text-align: right;"><b>[40]</b></p>
<b>A01</b>	<p>We will reward coherent, well-structured, relevant responses to the viewpoint 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.</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>
<b>A02</b>	<p>In their analysis of the ways meanings are shaped in <i>The Remains of The Day</i> 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 agree with this view of the novel but may challenge this statement somewhat at the end when there is arguably a moment of self awareness by Stevens</li> <li>• candidates are likely to focus on the way that the reader is made aware of the unreliability of Stevens’ narration (and therefore of the character himself) by the omission of key events in the world (such as the Suez Crisis etc). This highlights Stevens’ own self-deception.</li> <li>• choice of narrative point of view increases the pathos in the novel – we see what Stevens doesn’t - including missed opportunities to enjoy more fulfilling relationships with Miss Kenton and his father.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert ideas related to the critical viewpoint 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 ideas in the critical viewpoint and the ways in which different audiences understand its effects. 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>• 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 ideas in the critical viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u>.</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>

Q15	<p><b>‘The real villain of <i>The Remains of the Day</i> is the English class system.’ In the light of this statement discuss Ishiguro’s presentation of class in the novel.</b></p> <p style="text-align: right;"><b>[40]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view 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.</p> <p><b>Band 1</b> responses will tend to describe one or more settings/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>
AO2	<p>In their analysis of the ways meanings are shaped in exploring this view through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates may fully agree with the statement or offer a more balanced viewpoint.</li> <li>• class can be seen as a ‘villain’. It is what robs Stevens of his ability to engage in a more fulfilling relationship with Miss Kenton and his father, instead filling his life with the socially dictated, empty and purely functional relationship – that of master and servant.</li> <li>• class is also linked to war</li> <li>• could challenge the statement by arguing that for a character such as Stevens, class gives him a clearly defined structure within which to live his life, therefore taking away the uncertainty of unplanned and unstructured social interactions. This is arguably why Stevens struggles so much with Farraday’s ideas of ‘bantering’.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about one or more examples of class in the text 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 ideas about class 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> <li>• rural life in England</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 class and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Ishiguro’s presentation of greatness.</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	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Perceptive discussion of text</li> <li>• Very well developed argument.</li> <li>• Confident grasp of concepts and apt use of terminology.</li> <li>• Accurate, fluent expression.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Detailed critical understanding of writers' techniques to create meaning.</li> <li>• Confident and apt textual support.</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <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>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Confident and informed discussion of other relevant interpretations.</li> </ul>
4	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Clearly informed discussion of text.</li> <li>• Effectively structured argument.</li> <li>• Secure grasp of concepts and secure and sensible use of terminology.</li> <li>• Expression generally accurate and clear.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Sound analysis and evaluation of writers' techniques to create meaning.</li> <li>• Appropriate and secure textual support.</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <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>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Makes clear and purposeful use of other relevant interpretations.</li> </ul>
3	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Engages with text and response is mostly relevant to question.</li> <li>• Some sensible grasp of key concepts.</li> <li>• Generally appropriate terminology.</li> <li>• Expression tends to be accurate and clear, but there may be lapses.</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Clear grasp of writers' use of structure, form and language to create meaning.</li> <li>• Generally clear and appropriate textual support.</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <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>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Makes use of other relevant interpretations.</li> </ul>
2	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Attempts to engage with text and organise material, though not always relevant to question.</li> <li>• Some, not always relevant use of concepts and terminology.</li> <li>• Expression may feature inaccuracies.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Can make some basic points about use of structure, form and language to create meaning.</li> <li>• Can support some points by reference to texts.</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Can acknowledge the importance of contexts</li> <li>• Makes some connections between novel and contexts</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Can acknowledge that texts may be interpreted in more than one way.</li> </ul>
1	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Understands text at a superficial or literal level.</li> <li>• Offers some ideas about texts.</li> <li>• Shows some grasp of basic terminology, though this may be occasional.</li> <li>• Errors in expression and lapses in clarity.</li> </ul>	<p style="text-align: center;"><b>1-2marks</b></p> <ul style="list-style-type: none"> <li>• May identify a few basic stylistic features.</li> <li>• May offer narrative/descriptive comment on texts.</li> <li>• Occasional textual support.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• May describe basic context</li> <li>• May describe wider context in which novel is written and received.</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Can describe other views with partial understanding.</li> </ul>
0	<p><b>0 marks</b></p> <p>Response not credit worthy or not attempted.</p>			