

**COMPONENT 1: PROSE****MARK SCHEME****General Advice**

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which 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 and then add each AO mark together to give a total mark for each question or part question.
- 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.

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- 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

## Component 1: Prose Mark Scheme

### Note

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

### Section A: Prose Fiction Pre-1900

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO5</b>
<b>Part (i)</b>	<b>10</b>	<b>10</b>	-	-
<b>Part (ii)</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>

In the rubric for this section, Part (i) tasks require candidates to analyse passages from the novels in depth, discussing how meanings are shaped. For Part (ii) 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.

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 indicate a numerical mark for each assessment objective.

1. (i) **Examine Austen’s presentation of the character of Marianne in this extract.**  
[20]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
<p><b>AO2</b></p>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• a comic but purposeful presentation in line with the fundamental themes of sense and sensibility</li> <li>• Marianne is an irrepressible, opinionated teenager “you cannot deny”</li> <li>• hyperbolic and literal “Old enough to be my father” – Brandon would have fathered her at 17! BUT does the remark point to something in Marianne’s private thoughts and inclinations?</li> <li>• patronising and narrow-minded “long outlived every sensation of the kind”</li> <li>• high-spirited and demonstrative (“It is too ridiculous!”)</li> <li>• Elinor used to contrast with M.’s lack of sense and balance</li> <li>• mother’s hyperbolic approach mirrors and mocks M’s</li> <li>• outrageous dismissive attitude to Brandon’s expectations of survival</li> <li>• Elinor’s continued thoughtfulness, reason and balance continue to demonstrate the opposite in M. but she might have her own private agenda which might serve to alert the reader to M.s at the start of the passage.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>

- 1 (ii) **“While men appear to be in authority in Jane Austen’s world, it is women who possess the real power”. With close reference to at least two other parts of the novel, discuss Austen’s presentation of the relationship between Marianne and Colonel Brandon in the light of this remark. [40]**

AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of the relationship of Marianne and Brandon where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 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 Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of relationships in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 4 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>• on first meeting Brandon is seen as “silent and grave”; Marianne regards him as “an absolute old bachelor”</li> <li>• Marianne respects Brandon’s response to her music – gave her attention – not in raptures like others in the party</li> <li>• Mrs Jennings pronounces Brandon to be very much in love with Marianne</li> <li>• Brandon put in the shade by Willoughby</li> <li>• Elinor starts to believe in Brandon’s love for Marianne</li> <li>• cruelty of Willoughby and Marianne towards Brandon</li> <li>• Mrs Palmer’s meeting with Brandon – misrepresenting his opinions about Marianne and Willoughby</li> <li>• Brandon appears thoughtful and silent when Marianne appears at Mrs Jennings’s London house. Brandon visits regularly “he came to look at Marianne and talk to Elinor.”</li> <li>• Marianne starts to avoid Brandon during lead up to Willoughby’s treachery. Brandon confides in Elinor – “a direct avowal of love” Elinor attempts to protect Marianne’s reputation by suggesting that marriage to Willoughby is likely – Brandon exits graciously.</li> <li>• Brandon visits after Willoughby debacle – only now reveals Willoughby’s past – reinforces Brandon’s moral credentials</li> <li>• Brandon reinforces his benevolence by giving Edward a living</li> <li>• Elinor observes Brandon’s continuing interest in Marianne.</li> <li>• Marianne’s illness and Brandon’s services. Brandon opens his heart to Mrs Dashwood and gains her full support</li> <li>• At nineteen Marianne is ready to appreciate Brandon’s merits and having gained some sense and perspective she accepts him and finds happiness; she “could never love by halves.” Despite all Brandon’s authority, it is solely within Marianne’s power to make him happy.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to use one or more examples of the relationship with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents the relationship between Marianne and Brandon and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• early C19th courtship and marriage conventions</li> <li>• etiquette</li> <li>• male/female power balances– eg management of business and affairs on one side with the power to shape emotions and well-being on the other</li> <li>• social rank and the importance of wealth</li> <li>• the status of the military</li> <li>• the dependency of widows</li> <li>• legal arrangements governing family life</li> <li>• the church as a provider of livings</li> <li>• the ways a 21st century reader’s values and perceptions might shape a response to Austen’s portrayal of relative power and authority.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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>Sense and Sensibility</i>.</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the presentation of male authority and female power with reference to Marianne’s and Brandon’s relationship and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Austen’s presentation of the relationship between Marianne and Brandon.</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. From here upwards, we might see candidates taking issue with the claims in the title and offering readings which demonstrate different interpretations of Austen’s ideas – such an approach will be increasingly persuasive and coherent as we approach Band 4. 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>

2. (i) **Examine Brontë's presentation of Jane's state of mind in this extract.** [20]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract . We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
<p><b>AO2</b></p>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• overview of Jane's circumstances: restricted; bored; stale and unstimulated</li> <li>• approaching and opening window mimes a bid for freedom</li> <li>• listing of features outlines and emphasizes the familiar boundaries which restrict her</li> <li>• longing for the "most remote" landscape of "peaks" suggests the depths of her longing and her fearless/ambitious personality and desire for adventure in an unknown world</li> <li>• repetition (characteristic of the whole passage) of "longed" for emphasis</li> <li>• memories of arrival and treatment by the Reeds help to frame her loneliness and isolation</li> <li>• listing of features of school life emphasises tedium and restriction</li> <li>• repetition of "liberty" focuses her yearning</li> <li>• descending scale of her needs from "liberty" to "change" to "new servitude" creates pathos and measures the extent of Jane's desperation.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first person narrative without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character and mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>

- 2 (ii) **“The strongest message of this novel is that females, however determined, can never be completely free.” In the light of this statement, discuss Brontë’s presentation of the theme of freedom. In your response, you must make close reference to at least two other parts of *Jane Eyre*. [40]**

<p><b>AO1</b></p>	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of female freedom where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses will tend to narrate sections of the novel and describe circumstances where characters might be seen as free in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 4 we should see an increasingly confident, well-informed and perceptive discussion.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways meanings are shaped in <i>Jane Eyre</i> in presenting the theme of freedom through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: Jane herself is likely to be the focus of attention and some might identify different sorts of freedom – e.g. emotional, spiritual and physical</li> <li>• Jane might be seen as freed from emotional repression when she leaves Gateshead</li> <li>• friendship and learning free her at Lowood but she is spiritually and physically restricted</li> <li>• she gains some degrees of independence after Lowood but her freedoms are still compromised by her situation in Rochester’s employment</li> <li>• desperate circumstances after failed wedding ceremony provide her with a wild sort of freedom which eventually turns into another loss of freedom through her dependence upon the Rivers family</li> <li>• financial independence frees her and she is able to return to Rochester on different terms where a willing/loving suspension of her own freedom to serve the disabled Rochester provide fulfillment.</li> <li>• some might address Rochester’s lack of freedom i.e. obligations to Bertha Mason and Adele</li> <li>• Mrs. Reed’s desire to be freed from the guilt of her mistreatment of Jane.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of “freedom” with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices, and the symbolic qualities of landscape and setting.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the theme of freedom and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• status/dependency of females</li> <li>• status of orphans and poor relations</li> <li>• C19th notions of charity and education</li> <li>• social / moral obligations</li> <li>• status of employees</li> <li>• women’s freedom to make choices</li> <li>• obligations of duty / service to God</li> <li>• finance/wealth/inheritance</li> <li>• the values and perceptions – particularly those of the feminist movement – which will have shaped the response of the 21<sup>st</sup> century reader.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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 Jane Eyre</li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of Jane Eyre which are relevant to the theme of freedom and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Brontë’s presentation of freedom.</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. From here upwards, we might expect some candidates to take issue with the view in the title about the “strongest message of the novel” and offer another reading which gives greater importance to another aspect. Arguments should become more persuasive as we approach Band 4. 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>

**3 (i) Examine the presentation of Margaret in this extract.**

[20]

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses might show a superficial understanding of the situation but writing is likely to be awkward, brief and general. Band 2 responses should demonstrate a more methodical approach to the extract. In Band 3 there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in Bands 4 and 5, there should be an increasingly confident and perceptive grasp of the ways Margaret is presented and the ways Henry is used for this purpose which will demonstrate a firm and confident grasp of relevant concepts.</p>
<b>AO2</b>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• intuitive – senses impending drama</li> <li>• “anywhere away from here” measures the strength of her feelings</li> <li>• pride / self-esteem; here and later does not wish to appear as the stereotypical female; works hard to retain calm composure</li> <li>• reminds herself of her moral strength/resilience (“of course”)</li> <li>• understands her power “her maidenly dignity”</li> <li>• startled out of her reflection – almost comical – but renews her inner determination</li> <li>• despises what she sees as weak/trivial feminine traits “fluttering heart”</li> <li>• strong, dignified and determined without weak panic “striving to extricate her hand”</li> <li>• reply to Henry is firm but humane without being apologetic</li> </ul> <p>Band 1 responses might assert some points about Margaret’s behaviour and identify basic features such as dialogue. Band 2 writing should have a little more to say about technique – perhaps making points about pauses or begin to engage with the presentation of Margaret’s inner and outer persona. There might be comments on language choice but still inclined to be assertive. In Band 3, discussion of technique should be more purposeful with clear textual support. In Bands 4 and 5 there should be increasing evidence of analysis with growing critical understanding and perhaps some evaluation of the complex narrative techniques in the passage and the subtle dimensions of Margaret’s attitudes and feelings.</p>

- 3 (ii) Consider the view that Gaskell challenges conventional views in her presentation of love and marriage in *North and South*. In your response, you must refer to at least two other parts of the novel. [40]

<p><b>AO1</b></p>	<p>We will reward coherent, well-structured, relevant responses to the presentation of love and marriage where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses might tend to narrate one or more examples of love 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 Band 2 we might see some attempt to engage with different sorts of love (see AO2 below) and while writing might be inaccurate at times there will be some sense of organisation and use of relevant concepts. Band 3 essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about the thematic importance of love and theme as a concept in fiction. Bands 4 and 5 will be increasingly well-informed and eventually perceptive discussions of attitudes to love within the text contributing to the ways we know characters and understand the progress of the plot.</p>
<p><b>AO2</b></p>	<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>• family love (unconditional?) e.g. Margaret and her father; Mrs Hale and Frederick; Mrs Thornton and John; Margaret and Frederick</li> <li>• romantic love (not a simple or traditional approach) e.g. Margaret and Thornton; Henry's for Margaret</li> <li>• friendships (part of the social vision) between different social classes e.g. Thornton and Higgins; Dixon and Mrs Hale might be seen broadly as examples of love/affection</li> <li>• "Love" as duty/responsibility e.g. Thornton's eventual regard and concern for his workers</li> <li>• religious love – faith is tested and examined through a number of characters and situations.</li> </ul> <p>Band 1 responses will tend to narrate sections of the novel and describe examples of love without further discussion. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of an abstract idea in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 4 we should see an increasingly confident, well-informed and perceptive discussion.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents attitudes to love and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• status/dependency (or surprising independence) of females</li> <li>• social hierarchy / relationships crossing boundaries</li> <li>• industrial relations</li> <li>• religious belief / faith</li> <li>• social / moral obligations</li> <li>• family obligations / duty</li> <li>• manners / conventions governing behavior</li> <li>• possible literary contexts of <i>Shirley and Pride and Prejudice</i></li> <li>• the 21<sup>st</sup> century reader's values and perceptions of different kinds of love – including that underpinning marriage – might be seen to shape a response to the novel.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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>North and South</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of attitudes to love and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Gaskell's presentation of attitudes to love.</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. At this level we might see some disagreement with the idea of "challenge" and readings of the novel which offer a different or qualifying view.</p>

4. (i) **Examine Dickens' presentation of David's mother in this extract.** [20]

<p><b>AO1</b></p>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organize material and choose an appropriate academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
<p><b>AO2</b></p>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• overview: Peggotty is in a kind of parental role, admonishing the errant child and attempts to bring Mrs. Copperfield to a sensible view of her circumstances</li> <li>• device of the half-sleeping witness/narrator to provide perspective</li> <li>• Mrs. Copperfield's emphatic opening and mirroring of Peggotty's speech raises tension – prepares confrontation</li> <li>• Mrs. Copperfield "resuming her singing" unsuccessfully attempts to ignore Peggotty's uncompromising stance</li> <li>• "both in tears and both talking" suggests the emotional heat of the exchange</li> <li>• reference to the dead husband meant to sober Mrs. Copperfield but has the opposite effect</li> <li>• Mrs. Copperfield's outrage, self-pity and sense of injustice increase as she asserts her authority over Peggotty. as her mistress and as a woman of experience (which Peggotty is not in romantic terms)</li> <li>• when this does not succeed, Mrs. Copperfield resorts to more intense and pathetic self-pity</li> <li>• Peggotty even more resolved to carry her point so Mrs. Copperfield counters with accusations of injustice as well as cruelty – establishing herself as victim</li> <li>• naïve shifting of responsibility to others who might think badly of her innocent behaviour – as she sees it</li> <li>• degenerates into childish name-calling and tantrum: "shave my head, black my face etc." in order to regain Peggotty's pity and support</li> <li>• overall, an immature, naïve but manipulative woman</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character and atmosphere. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>

4. (ii) **“However independent they may appear, the women in Dickens’ world are always dependent in some way upon males.” With close reference to at least two other parts of the novel, consider this view of Dickens’ characterisation of females in *David Copperfield*.** [40]

<p><b>AO1</b></p>	<p>We will reward coherent, well-structured, relevant responses to the presentation of female characters where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 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 Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of different women through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: there is considerable choice here and a full range of mood and tone to explore as candidates consider any two of: Betsey Trotwood, Jane Murdstone, Emily, Mrs Gummidge, Agnes Wickfield, Dora Spenlow, Mrs Micawber. Less likely but possible choices include: Mrs Steerforth, Miss Dartle, Anne Strong</li> <li>• taking their cue from the passage, we should expect to see analysis of language, dialogue, imagery and other relevant devices as candidates look at the ways Dickens has chosen to present the women chosen and what impact these presentations have upon the reader.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of women in the novel with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices and the symbolic significance of setting.</p>
<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Dickens presents different female characters and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• status/dependency of females</li> <li>• marital status</li> <li>• status of orphans and poor relations</li> <li>• 19<sup>th</sup> century notions of beauty / desirability</li> <li>• social / moral obligations</li> <li>• women’s freedom to make choices / patriarchal values</li> <li>• Victorian ritual – mourning, funerals, weddings</li> <li>• the values and perceptions of 21<sup>st</sup> century readers might be seen as affecting the ways the issue of women’s independence is perceived.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>

<b>AO5</b>	<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>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 different female characters and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Dickens’s presentation of different females.</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. From here upwards we might see some disagreement with the claims in the question and candidates might offer different readings of Dickens’s characters with increasing assurance and coherence as we approach Band 4. 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>
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**5. (i) Examine Hardy’s presentation of Michael Henchard in this extract. [20]**

<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organize material and choose an appropriate academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
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<b>AO2</b>	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the metonymic beginning which in its portrayal of the humble, ruined dwelling clearly evokes Henchard's own fall and ruin</li> <li>• Whittle's grief / loyalty / respect / despite Henchard's harsh treatment shapes the reader's response to Henchard</li> <li>• the poverty of the circumstances and the homeliness of Whittle's praise intensify pathos</li> <li>• Farfrae's and Elizabeth's hesitancy / uncertainty dramatises the encounter</li> <li>• Whittle's detailed account of Henchard's last, unsteady walk creates a vivid and pathetic picture of ruin combined with the last dregs of Henchard's strength and character</li> <li>• Henchard had come to a full understanding of himself before the end which some might argue is modeled on that of tragic heroes.</li> </ul> <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>
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- 5. (ii) How far do you agree with the view that the only function of Hardy's minor characters is "to provide local colour"? In your response you must make close reference to at least two other parts of the novel. [40]**

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the question regarding the function of minor characters, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 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 level. In Band 2 there may be flaws in focus and organization 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 4 we should see an increasingly confident, well-informed and perceptive discussion.</p>
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<b>AO2</b>	<p>In their analysis of the ways meanings are shaped in relation to minor characters, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the role of the firmity woman</li> <li>• Newson, his purchase of Susan and eventual return</li> <li>• some might see Susan herself as a minor character whose return and deceptions shape Henchard's fate</li> <li>• Jopp and his vindictive contribution to Henchard's ruin</li> <li>• Solomon Longways and the rustics who initiate the skimmity ride</li> <li>• Whittle and his role in demonstrating Henchard's hot-headedness and in creating division between Henchard and Farfrae.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of minor characters with no supporting case made and only textual reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 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>
<b>AO3</b>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy makes use of minor characters and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• rural life – fairs</li> <li>• employment / demands/conditions of different occupations – e.g. sailors; agricultural workers</li> <li>• the vulnerability of the poor</li> <li>• differences in social status</li> <li>• Victorian moral values / courtship/sexual impropriety</li> <li>• the literary tradition (tragedy) and the role of minor figures in the fall of great men</li> <li>• the social developments of the 20<sup>th</sup> and 21<sup>st</sup> centuries might be seen as an influence upon the ways modern readers perceive the minor characters.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>

<b>AO5</b>	<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>The Mayor of Casterbridge</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to the presentation of minor characters and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Hardy's use of minor characters.</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>
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## Component 1 Section A (i) Assessment Grid

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

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## Component 1 Section A (ii) 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 literary 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><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><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>confident and apt textual support</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of context in question focus</li> <li>confident analysis of wider context in which text is written and received</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
4	<p><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><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>appropriate and secure textual support</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of context in question focus</li> <li>sound analysis of wider context in which text is written and received</li> </ul>	<p><b>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><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>engages with text</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts and generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>clear analysis grasp of writer's use of language and prose techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>clear grasp of the importance of context in question focus</li> <li>clear grasp of wider context in which text is written and received</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>
2	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>attempts to engage with text</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and prose techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections between text and contexts</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
1	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>understands text at a superficial or literal level response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity</li> </ul>	<p><b>1-2marks</b></p> <ul style="list-style-type: none"> <li>identifies a few basic language and stylistic features</li> <li>offers narrative/descriptive comment on text</li> <li>occasional textual support, but not always relevant</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>describes basic context in question focus</li> <li>describes wider context in which text is written and received</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
0	<b>0 marks:</b> Response not credit worthy or not attempted.			

**Component 1 Section B: Prose Fiction Post-1900**

AO1	AO2	AO3	AO5
<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>

**6. “The Professor is a product of his time”. Examine Conrad’s presentation of the Professor in the light of this view. [40]**

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation of the Professor where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses will tend to narrate sections of the novel and describe the character in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 4 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 in presenting the theme of through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: the professor is a study of ruthless, amoral power</li> <li>• conversation with Ossipon is central to the revelation and development of the Professor’s character – he points out to Ossipon that he is superior to those whose “character is built upon conventional morality...they depend on life...whereas I depend on death, which knows no restraint and cannot be attacked. My superiority is evident.”</li> <li>• an egomaniacal character – representing the totalitarian fanatic – believes himself to be ordained as the scourge of society</li> <li>• contrast between physical frailty and potential destructive power – key words are “greasy”, “unhealthy”, “thin”, “inferiority” of physique but he has a ludicrous self-confidence and impressive manner. His movements are assured and precise</li> <li>• presents himself as a dedicated artist/visionary – the perfect detonator is his life’s work</li> <li>• his “principle” of supplying explosive to anybody who asks makes him terrifying</li> <li>• his arrogance</li> <li>• the fascination of the character could lie in the potential appeal of simple, drastic solutions to complex and intractable problems</li> <li>• Professor supplies Verloc with explosives – plot device.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to offer assertions about the Professor with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Conrad presents the Professor and the ways in which different audiences understand him. 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>• anarchism/terrorism</li> <li>• early 20<sup>th</sup> century politics/international affairs</li> <li>• Edwardian family values</li> <li>• historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters</li> <li>• morality/personal relationships</li> <li>• London life – transport, cafes, entertainment</li> <li>• travel</li> <li>• the reader’s context – with the knowledge of terrorism from Conrad’s time to the present day – might be used as candidates take issue with the claims of the question – see AO5 below.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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>The Secret Agent</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the presentation of the Professor and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Conrad’s presentation of the Professor.</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. At this level we might see candidates taking issue with the assertion in the title and attempting to show that the professor represents a human phenomenon which is not limited to any particular age or culture.</p>

**7. “Conrad shows the reader that personal and political deception are inseparable.” How far do you agree with this view of *The Secret Agent*? [40]**

	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of deception where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 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 Band 2 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 4 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 in presenting the theme of through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: genre (one of the first espionage thrillers) relies upon deception for character development and plot structure</li> <li>• Verloc’s shop is a cover (deceit) for his activities as a secret agent</li> <li>• Verloc deceives Winnie generally about his role and status; specifically about Stevie’s death (and whereabouts)</li> <li>• Verloc deceives Vladimir and Heat</li> <li>• Vladimir is attempting to deceive the British authorities by employing Verloc as an agent provocateur</li> <li>• political idealism shown to be based upon deception</li> <li>• the Assistant Commissioner deceives the Chief Inspector about his relationship with Michaelis and his reasons for not involving Heat in the investigation</li> <li>• Ossipon abandons (deceives) Winnie Verloc</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to assert one or more examples of what is perceived as deception with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Conrad presents the theme of deception 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>• anarchism/terrorism</li> <li>• early C20th politics/international affairs</li> <li>• Edwardian family values</li> <li>• historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters</li> <li>• morality/personal relationships</li> <li>• London life – transport, cafes, entertainment</li> <li>• travel</li> <li>• the reader’s own context where contemporary attitudes towards marriage; the disabled and personal/political corruption might be suggested as factors which affect our understanding and appreciation of Conrad’s work.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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>The Secret Agent</i>.</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the presentation of personal and political aspects of deception and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Conrad’s presentation of deception.</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. At this level, candidates might suggest readings of the text which challenge the proposition and, through an examination of Conrad’s techniques and presentation of characters, show that deception in the personal and political domains are in fact separable</p>

**8. “An amusing attack upon the English class system.” Consider Forster’s presentation of snobbery in *A Room with a View* in the light of this remark[40]**

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of snobbery where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 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 Band 2 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the cockney signora is a disappointment</li> <li>• careful checking of people’s status and demeanour at the Pensione Bertolini</li> <li>• attitudes towards the Emerson’s behaviour and language</li> <li>• Rev Eager’s social climbing and sense of superiority</li> <li>• Miss Lavish – attitude to Italy involves inverted snobbery</li> <li>• Mrs Honeychurch on the right and wrong sorts of people (snobbery or realism)</li> <li>• Cecil’s perceived contempt for the wider Honeychurch family</li> <li>• Mrs Vyse’s overt snobbery “make Lucy one of us.”</li> <li>• Forster’s cutting comment on the metropolitan Vyse circle – the grandchildren of famous men</li> <li>• Cecil’s criticism of /attitude towards Sir Harry Otway</li> <li>• Sir Harry’s concern for people of the right sort.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of what is perceived as snobbery with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 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 to present different shades or degrees of snobbery 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 theme of snobbery and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• the English class system</li> <li>• education</li> <li>• property</li> <li>• art/aesthetics</li> <li>• women’s status</li> <li>• the clergy</li> <li>• political / philosophical radicalism</li> <li>• travel and tourism</li> <li>• Edwardian codes of manners/customs/morals</li> <li>• marriage</li> <li>• masculinity/femininity</li> <li>• foreign culture</li> <li>• the perspective of the 21<sup>st</sup> century reader whose own values with regard to class and snobbery might influence the ways Forster’s ideas are received.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>A Room With A View</i> which are relevant to the ideas of “amusing” and “attack” in Forster’s presentation of snobbery and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Forster’s presentation of snobbery.</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. At this level, candidates might challenge the assertions in the question and suggest readings which take issue with the idea of “amusing” or qualify the idea of “attack”.</p>

9. **“Much more than an Edwardian lady’s chaperone!” Examine Forster’s presentation of Charlotte Bartlett in the light of this view.** [40]

<p><b>AO1</b></p>	<p>We will reward coherent, well-structured, relevant responses to the presentation and importance of Charlotte of where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses will tend to narrate sections of the novel and describe Charlotte in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: poor relation chaperone; integral to progress of the relationship between George and Lucy</li> <li>• has a comic role in her management of rooms at the pensione and in her self-congratulatory self-sacrifice</li> <li>• carries the theme of suffocating, petty propriety</li> <li>• controls Lucy and frustrates (or rescues) Lucy at the start of her relationship with George Emerson</li> <li>• overplays her role of mentor to Lucy – Charlotte’s past remains hidden but there are hints that she is struggling with herself and there is always the potential for her match-making role in the end.</li> <li>• her less than innocent tendencies and her weakness for self-dramatisation emerge in her friendship with Miss Lavish and in her willingness to engage in a “cover-up” with Lucy</li> <li>• a vehicle for adjusting our social conscience – boiler and taxi tipping issues</li> <li>• importance of the interview in the rectory with Mt Emerson</li> <li>• a key figure in Forster’s analysis of character and motive as Lucy and George raise interesting questions about Charlotte’s conscious role in bringing them together.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to assert points about Charlotte with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 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>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents Charlotte and the ways in which different audiences understand her. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• the English class system</li> <li>• education</li> <li>• property</li> <li>• art/aesthetics</li> <li>• women's status</li> <li>• the clergy</li> <li>• political / philosophical radicalism</li> <li>• travel and tourism</li> <li>• Edwardian codes of manners/customs/morals</li> <li>• marriage</li> <li>• masculinity/femininity</li> <li>• foreign culture</li> <li>• the 21<sup>st</sup> century reader's own values with regard to personal freedom; relationships and loyalty might be seen as factors which affect the ways Charlotte's role is understood and appreciated</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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 Charlotte's role and significance and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Forster's presentation of Charlotte.</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>

10. **“Humphreys charts most effectively the disintegration of traditional Welsh society through the presentation of Albie and his family.” In the light of this view discuss the role and importance of Albie in *A Toy Epic*. [40]**

<p><b>AO1</b></p>	<p>We will reward coherent, well-structured, relevant responses to the presentation of the role and importance of Albie where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses will tend to narrate sections of the novel and describe Albie in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Albie is used throughout to explore issues of class, education and political ideology</li> <li>• seen by other children as an “heroic” role model: authoritative “confident and capable”; “undisputed captain of the football team”</li> <li>• brave and clever fighter (stands up to the bullying of Jac)</li> <li>• but his is essentially distant and other: “he is not popular. His accomplishments are too many; his superiority is too definite.”</li> <li>• in childhood he is essentially conformist and anxious to please</li> <li>• Albie enters adolescence – differences between him and others increase – girls become an issue (foreshadowing Frida perhaps) – Albie’s attention to schoolwork lapses. Seeks advice from the church – ambiguous response</li> <li>• failure, disappointment at a personal and political level explored in the later stages the novel</li> <li>• Albie’s beliefs/values in the face of approaching war used to identify a much larger political impetus.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to assert points about Albie with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 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 including ‘the disintegration of traditional Welsh society’ and their influence upon the ways in which Humphreys presents the role and importance of Albie and the ways in which different audiences understand him. 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>• impact of war on society and impending conflict</li> <li>• education</li> <li>• poverty and unemployment between the wars</li> <li>• industrial relations</li> <li>• church and chapel</li> <li>• cultural attitudes: alcohol; sexual relationships</li> <li>• political movements – communism, socialism, fascism and nationalism</li> <li>• class values / respectability/social aspiration</li> <li>• the 21<sup>st</sup> century reader’s knowledge and understanding of the development of Welsh culture up to the present day might be seen as significant in the understanding and appreciation of Humphreys’s presentation of Albie and his family.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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 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 ways Humphreys makes use of Albie and his family and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Humphreys’ presentation of Albie.</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. At this level, we might expect to see other readings presented which take issue with the title and suggest that different aspects of the novel are more effective at demonstrating the disintegration of society.</p>

11. **“It is where they live and when they live that defines the characters’ identities in *A Toy Epic*.” In the light of this statement, consider how Humphreys presents issues of identity in *A Toy Epic*. [40]**

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation of issues of identity where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 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 Band 2 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• use of voices allows for both introspection and commentary on other characters</li> <li>• arc of the novel - tracing all three boys from childhood to late adolescence - details the formation of personalities/identities through key events; cultural influences and the shaping powers of other characters (e.g. Frida / preachers/ Les and Ann)</li> <li>• landscape and setting used to present/reinforce Welsh identity</li> <li>• boys and parents used to explore class identities: Albie -working class/petit bourgeois/aspirational; Michael-middle class /respectable/trying to live up to expectations; Iorwerth-traditional agrarian/non-conformist at the heart of rural Welsh culture.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to assert points about characters with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support with, perhaps, wider discussion of cultural and national identity. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 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 the theme of identity 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>• impact of previous war and impending conflict on society</li> <li>• education</li> <li>• poverty and unemployment between the wars</li> <li>• industrial relations</li> <li>• church and chapel</li> <li>• cultural attitudes: alcohol; sexual relationships</li> <li>• political movements – communism, socialism, fascism and nationalism</li> <li>• class values / respectability/social aspiration</li> <li>• the 21<sup>st</sup> century reader’s knowledge and understanding of the development of Welsh culture up to the present day might be seen as significant in the understanding and appreciation of Humphreys’ exploration of identity.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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 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 the theme of identity and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Humphreys’ presentation of identity.</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. At this level, some candidates might take issue with the question by suggesting a reading of the text which recognises universal issues of identity transcending time and place.</p>

12. **“An interesting blend of female power both old and new”. In the light of this view, consider how Rhys presents the role and importance of Christophine in *Wide Sargasso Sea*. [40]**

AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of the role and importance of Christophine where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses will tend to narrate sections of the novel and describe Christophine in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the key concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 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: Christophine is a key factor in Antoinette’s life before the fire at Coulibri and after her marriage and move to Grandbois. Christophine is absent from the novel while Antoinette is in the care of the nuns at school. As well as providing nurture and affection, She is also vital to the establishment of a sense of otherness/threat/danger; conflict with Rochester and, arguably, for giving Antoinette the means by which she finally ruins her marriage</li> <li>• in Part 1 we see Christophine as a poised, mature, nurturing influence and a contrast to the carelessness and coldness of Antoinette’s mother: she demonstrates power over Antoinette which might be seen as a “new” idea of servant/mistress relationships.</li> <li>• she also generates fear and grudging respect through her reputation for “old” powers of obeah</li> <li>• her obeah powers are always vaguely present (Antoinette’s <i>sense of</i> a dried human hand and a dying cockerel) but never fully apparent</li> <li>• when she can no longer support the institutionalised Annette, she moves to Jamaica to live with her son</li> <li>• in Part 2 she returns to look after Antoinette – support her in her conflict with Rochester and eventually provide her with the means to win him back but which, as she predicted, drive him further away</li> <li>• she engages in a power struggle with Rochester who eventually beats her down with threats of legal authorities but she never loses her dignity and there is a strong sense of obeah once again in her words when Rochester says, “ I would give my eyes never to have seen this abominable place.” Her reply: “You choose what you give eh? Then you choose.” followed by strange muttering, could be interpreted as the curse which blights Rochester’s later life and also demonstrates a modern interpretation of power in the relationships between men and women / masters and servants.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to assert points about Christophine with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 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 the role and importance of Christophine and the ways in which different audiences understand her. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• 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>• attitudes towards marriage</li> <li>• English inheritance laws</li> <li>• the supernatural (Obeah)</li> <li>• customs and ceremonies</li> <li>• travel</li> <li>• the 21<sup>st</sup> century reader’s knowledge and understanding of the changes in women’s power and influence up to the present day might be seen as significant in the understanding and appreciation of Rhys’ presentation of Christophine.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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>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 the nature of female power through the role and character of Christophine and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Rhys’s presentation of the role and importance of Christophine.</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. From this point onwards, we might expect to see increasingly cogent presentations of alternative views which question Christophine’s power. 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>

- 13** “In this novel, England and the Caribbean are as far apart spiritually as they are geographically.” In the light of this statement, consider Rhys’s presentation and use of settings in *Wide Sargasso Sea*. **[40]**

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation and use of settings where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses will tend to describe landscapes and settings in the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation and use of settings in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped in <i>Wide Sargasso Sea</i> through the use of settings, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Coulibri – almost an Edenic model (clear ironies) before the rebellion and fire</li> <li>• the decay of Coulibri and Nelson’s Rest next door perhaps symbolising the end of a cultural phase</li> <li>• the safety of Cora’s house</li> <li>• the cloistered protection of the convent</li> <li>• the mean house in which Annette is restrained and abused</li> <li>• the natural beauty which overpowers Rochester</li> <li>• the isolation/potential danger of Grandbois</li> <li>• the bathing pool and initial, intense sensual pleasure – a honeymoon setting/phase</li> <li>• the relative poverty of the homes of the black and mixed race characters</li> <li>• the relative sophistication of town life – hints at an improper relationship with Sandy in this setting</li> <li>• the drab colours of England</li> <li>• imprisonment at Thornfield.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to assert points about one or more settings with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 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 and makes use of settings 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>• attitudes towards marriage</li> <li>• English inheritance laws</li> <li>• the supernatural (Obeah)</li> <li>• customs and ceremonies</li> <li>• travel</li> <li>• the 21<sup>st</sup> century reader's own cultural context with the developments in attitudes towards racism and colonialism since the mid-twentieth century might be a factor in the ways differences between England and the Caribbean are perceived.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates 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>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 which are relevant to the presentation of place and settings (in the light of perceived contrasts between England and the Caribbean) and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Rhys's presentation and use of settings.</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. At this level, candidates might offer some challenges or qualifications to the views expressed in the title and suggest readings which focus upon superficial differences but fundamental similarities between, say, the "prisons" of Coulibri/Haut Bois and Thornfield Hall.</p>



14. **“Primarily, the novel charts half a century of changes in social values.” In the light of this statement, explore Ishiguro’s presentation of the theme of duty in *The Remains of The Day*. [40]**

<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of duty where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• master/servant relationships – Lord Darlington and Stevens primarily but also accounts of other relationships – especially Stevens’ father and his dutiful treatment of the officer responsible for Stevens’ brother’s death</li> <li>• Lord Darlington’s distorted sense of duty to dead enemies and patriotic duty to his country (1923 conference and later support for Nazi sympathisers )</li> <li>• Stevens’ duty to his cold father and vice versa</li> <li>• Stevens ‘s and Miss Kenton’s perception of their duties as servants to a higher class</li> <li>• Miss Kenton’s/Mrs Benn’s duties to her family which prevents a re-kindling of love for Stevens</li> <li>• Stevens’ duty to himself – emphasised by Farraday’s attitudes to him (i.e. take a holiday – borrow the car)</li> <li>• Mr Cardinal and his conflicting duties.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to assert points about what are perceived as examples of duty with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents the theme of duty and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• the British class system</li> <li>• patriotism</li> <li>• the influence of WW1 and 2</li> <li>• American influences</li> <li>• working-class culture and values after the wars</li> <li>• conventions of behaviour / personal relationships</li> <li>• Englishness – rural life; seaside; pub culture</li> <li>• as 21<sup>st</sup> century readers, the ways our understanding and appreciation of the issue of duty within a context of social change might influence our response to the novel.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel. At this level, we might see some analysis of the ways the beliefs and values of the late twentieth century (Ishiguro's standpoint) have shaped the ways the novelist has presented his material as well as the ways readers between then and now understand and appreciate these factors.</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>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 duty within a context of social change and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a personal approach to Ishiguro's presentation of duty.</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. At this level, some candidates might take issue with the use of "primarily" and suggest other readings which place greater emphasis upon other aspects of the novel (e.g. primarily about lost love).</p>

- 15. Some readers have argued that Ishiguro's use of settings in *The Remains of The Day* is intended to illustrate more than class differences. How far do you agree with this view? [40]**

<b>A01</b>	<p>We will reward coherent, well-structured, relevant responses to the presentation and use of settings where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of prose fiction.</li> </ul> <p>Band 1 responses will tend to describe one or more settings in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation and use of settings in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>A02</b>	<p>In their analysis of the ways meanings are shaped in presenting settings through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Darlington Hall and the estate itself</li> <li>• rooms within the Hall – butler's pantry; housekeeper's room – Miss Kenton weeping behind closed doors</li> <li>• use of rooms and décor to chart tension between Stevens and Miss Kenton</li> <li>• set pieces such as the 1923 conference</li> <li>• particular locations of incidents showing old Mr Stevens' decline – tripping on paving/overwhelmed on stairs by demands of domestic work</li> <li>• locations on Mr Stevens' journey and their symbolic/allegorical significance</li> <li>• importance of Pier/lights coming on at dusk/location for people at leisure</li> <li>• Farraday's different approach to the house and its management.</li> </ul> <p>In Band 1, narrative/descriptive responses are likely to assert points about one or more examples of settings with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices and the symbolic significance of settings.</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 and makes use of settings 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>• patriotism</li> <li>• the influence of WW1 and 2</li> <li>• American influences</li> <li>• working class culture and values after the wars</li> <li>• conventions of behaviour / personal relationships</li> <li>• Englishness – rural/village life; seashores; pub culture; 1950s boarding houses/cafes etc.</li> <li>• transport / 1950s communications/infrastructure</li> <li>• literary conventions – use and presentation of journeys from classical to modern times</li> <li>• a 21<sup>st</sup> century reader’s own context might be seen as a factor in understanding and appreciating the issue of class and other matters through the use of settings.</li> </ul> <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel</p>
<p><b>AO5</b></p>	<p>Candidates 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>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 and use of settings and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a personal approach to Ishiguro’s presentation and use of settings.</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. While it would be hard to challenge the claims of the title, at this level we might find that candidates argue convincingly for readings which give different degrees of relative importance to class and other issues.</p>

## AS ENGLISH LITERATURE Specimen Assessment Materials 62

## Component 1 Section B Assessment Grid

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