



GCE AS MARKING SCHEME

SUMMER 2017

**AS (NEW)
ENGLISH LITERATURE
COMPONENT 2
B720U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

AS LEVEL**MARKING GUIDELINES: Summer 2017****ENGLISH LITERATURE****COMPONENT 2: POETRY AND DRAMA**

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: Poetry

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and make relevant connections between poems, even though this is not re-stated in each question.

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

Section A: Mark allocation

AO1	AO2	AO4
15	15	20

Thomas Hardy: Poems Selected by Tom Paulin (Faber)
(Prescribed sections: Poems of the Past and Present, Poems of 1912-13, Moments of Vision)

Q1	Re-read <i>The Haunter</i> on page 61. Explore connections between the ways in which Hardy presents a relationship in this poem and in at least one other poem in the collection.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • impact of persona speaking from beyond the grave • use of a question and imperatives to add urgency and a sense of longing (O tell him!) • repetition of 'faithful' (faithful phantom/faithful one) presents idea of a relationship • beyond death • irony of missed opportunities (When I could answer he did not say them) • impact of rhyme scheme on the tone of the poem. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q2	Re-read <i>Old Furniture</i> on pages 112-13. Explore connections between Hardy's presentation of the passing of time in this poem and in at least one other poem in the collection.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • images of human hands are echoed in the suggestion of setting the hands of the clock (stanza 4) • impact of alliteration (foggy finger/glowing forth in fits) • reflective/plaintive mood created by run-on lines • soft, feminine rhymes add to sense of a gently fading past • language choices indicate how time renders things indistinct (paler and paler/fading again/airy quivers) • impact of return to present/reality at end of poem. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems.</p> <p>At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Ted Hughes: *Poems selected by Simon Armitage* (Faber)
(Prescribed section: all poems up to and including 'Rain' on page 68)

Q3	Re-read <i>November</i> on pages 22-23. Explore connections between Hughes's presentation of hardship and struggle in this poem and in at least one other in the collection.
AO1	<p>Informed responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • images of rain as a cause of hardship/struggle (rain's dragging grey columns/rain plastered/drilling rain) • use of allusions to physical labour (welding/hammered/drilling) • images of physical suffering and hardship (ankles, bound/clenched teeth) • tension between images of comfort and discomfort (a fresh comfort tightened/ each hand stuffed deeper into the other sleeve) • various uses and effects of alliteration (weight of winter/scrubbed stones) • persona's contemplation of hardship faced by the tramp (I thought what strong trust...). <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q4	Re-read 'Pike' on pages 25-26. Explore connections between Hughes's presentation of the darker aspects of the natural world in this poem and in a least one other poem in the collection.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • predatory images (submarine delicacy/watching upwards) • sinister repetition of 'grin' • blunt tone to describe violence (killers from the egg/jammed past its gills) • juxtaposition of beauty and terror (delicacy and horror) • fear of the persona (I dared not/rose slowly towards me) • menacing eye imagery (outside eye stared/watching). <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 responses should show some response to the way the poem is shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Seamus Heaney: *Field Work* (Faber)

Q5	Re-read <i>The Harvest Bow</i> on pages 55-56. Explore connections between the ways in which Heaney presents the past in this poem and in at least one other poem in the collection.
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
A02	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • luminous vocabulary gives the past a nostalgic glow (brightens/corona/gold loops/burnished) • symbolism of the bow (unspoken love) • impact of the details of place and setting make the past vivid • elegiac form of the poem • present tense keeps the past alive (I tell.....I see) • use of quotation from Yeats in final stanza, perhaps adds to reflective tone. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Band 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
A04	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q6	Re-read 'The Skunk' on page 45. Explore connections between the ways in Which Heaney presents relationships in the poem and in at least one other poem in the collection.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • metaphorical representation of the persona's wife • how the natural world acts as an emotional trigger • impact of the oxymoron 'ordinary, mysterious skunk' • sensory descriptions (mouthful of wine/inhaling you) • intimate conversational tone (after eleven years/it all came back to me) • use of unconventional imagery for a love poem. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed.</p> <p>Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Gillian Clarke: *Making Beds for the Dead* (Carcanet)

Q7	Re-read <i>Silence</i> on page 57. Explore connections between Clarke's presentation of loss in this poem and at least one other poem in the collection.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • repetition of 'lost' to convey the enormity of and different forms of loss • emotive sounds (howl/squealing/moan/whine) • alliteration for various effects (language lost/syllables shredded) • weasel metaphor – contrast to farm animals and play on 'weasel words' • use of italicized voice at end of poem. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q8	Re-read 'Strangers on a Train' on page 48. Explore connections between the ways in which Clarke writes about everyday life in this poem and in at least one other poem in the collection.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of the train journey as an everyday setting • use of place names ground the poem in everyday reality • colloquial phrasing/expression of the first line creates a sense of the everyday/ordinary • use of stereotypical images of worried parents in the first stanza • appearance of the stranger: juxtaposition of the ordinary (leather bomber, jeans) and the sinister (mask split in a terrible smile) • the persona's wish to engage in everyday pleasantries (mentioning the weather/offering a mint). <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Carol Ann Duffy: *Mean Time* (Picador)

Q9	Re-read 'Moments of Grace' on page 22. Explore connections between the ways in which Duffy writes about the power of memories in this poem and at least one other poem in the collection.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • dreamlike quality of the poem and how 'dreams' and a 'trance' allow access to memories • ghost metaphor (only to haunt them) suggests power of memories • grammatical metaphor (stanza 5) to explore relationship to memory • italicized words to affirm the reality/presence of memories • final verse anchored in present tense (perhaps a memory in the making). <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q10	Re-read 'The Good Teachers' on page 12. Explore connections between the ways in which Duffy writes about childhood in this poem and at least one other poem in the collection.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the relationship in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings about the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the complex and sad nature of the relationship, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of present tense returns the reader to childhood/creates immediacy • direct address places the reader in the position of a child • recollection of specific memories evokes childhood feelings • impact of listing facts and names memorised at primary school • images of adolescence in final stanza. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language in the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of relationships in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Component 2 Section A Assessment Grid 1

Band	A01 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	A02 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks	A04 <i>Explore connections across literary texts</i> 20 marks
5	13-15 marks <ul style="list-style-type: none"> • Perceptive discussion of relevant poems • Very well developed argument. • Confident grasp of concepts and apt use of terminology. • Accurate, fluent expression. 	13-15 marks <ul style="list-style-type: none"> • Detailed critical understanding of poetic techniques to create meaning. • Confident and apt textual support. 	17-20 marks <ul style="list-style-type: none"> • Productive and discerning comparisons/connections between poems and poets
4	10-12 marks <ul style="list-style-type: none"> • Clearly informed discussion of relevant poems. • Effectively structured argument. • Secure grasp of concepts and secure and sensible use of terminology. • Expression generally accurate and clear. 	10-12 marks <ul style="list-style-type: none"> • Sound analysis and evaluation of poetic techniques to create meaning. • Appropriate and secure textual support. 	13-16 marks <ul style="list-style-type: none"> • Makes purposeful use of specific connections and comparisons between poems and poets.
3	7-9 marks <ul style="list-style-type: none"> • Engages with poems and response is mostly relevant to question. • Some sensible grasp of key concepts. • Generally appropriate terminology. • Expression tends to be accurate and clear, but there may be lapses. 	7-9 marks <ul style="list-style-type: none"> • Clear grasp of authors' use of structure, form and language to create meaning. • Generally clear and appropriate textual support. 	9-12 marks <ul style="list-style-type: none"> • Makes generally clear and appropriate comparisons/connections between poems and poets
2	4-6 marks <ul style="list-style-type: none"> • Attempts to engage with poems and organise material, though not always relevant to question. • Some, not always relevant use of concepts and terminology. • Expression may feature inaccuracies, more so at the lower end of the band. 	4-6 marks <ul style="list-style-type: none"> • Can make some basic points about use of structure, form and language to create meaning. • Can support some points by reference to poems. 	5-8 marks <ul style="list-style-type: none"> • Can make some basic, usually valid comparisons/connections between poems and poets.
1	1-3 marks <ul style="list-style-type: none"> • Understands poems at a superficial or literal level. • Offers some ideas about poems. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity. 	1-3 marks <ul style="list-style-type: none"> • May identify a few basic stylistic features. • May offer narrative/descriptive comment on poems. • Occasional textual support. 	1-4 marks <ul style="list-style-type: none"> • May identify basic links between poems and poets.
0	0 marks Response not credit worthy or not attempted.		

Section B: Drama

In the rubric for this section, in Part (i) tasks, candidates are required to analyse passages from the plays in depth. In Part (ii) responses, candidates are informed that they will need to take account of relevant contexts even though this is not re-stated in each question.

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

Section B: Mark allocation

Part (i) 20 marks	AO1 10	AO2 10	AO3 -
Part (ii) 30 marks	5	5	20

Q11	Christopher Marlowe: <i>Doctor Faustus</i> (Longman)
(i)	Examine Marlowe's presentation of Faustus and his interaction with the Good and Bad Angels in the extract below.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1, responses will show some awareness of the character of Faustus and his interaction with the Angels with a tendency to offer character studies. Band 2 responses will show some grasp of the nature of the characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of the characters' speech, such as Faustus' questioning of himself. Bands 4 and 5 will show an increasingly secure understanding of how Marlowe presents the characters, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • Faustus's lines are a soliloquy, signalling reflection • use of questions in Faustus's lines • sense of vacillation/dialogue with self in Faustus's lines • antithetical nature of the angels' language • allegorical nature of the angels, rather than developed characters • clear, simple (stichomythic) exchanges of the angels. <p>Band 1 candidates are likely to offer character studies, largely at a narrative level. At Band 2 candidates should show some grasp of the presentation of characters, with some support. By Band 3 there should be a clear grasp of some dramatic techniques. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the characters.</p>

(ii)	Explore elsewhere in the play the importance of ideas about knowledge and/or ambition in Marlowe's presentation of Faustus.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1, responses will show some awareness of knowledge and/or ambition elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of the importance of ideas about knowledge and/or ambition, elsewhere in the play, and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the importance of ideas about knowledge and/or ambition elsewhere in the play. Bands 4 and 5 will show an increasingly secure understanding of the importance of ideas about knowledge and/or ambition elsewhere in the play in a controlled and well-supported discussion.</p>
AO2	<p>Band 1 responses are likely to offer some examples of knowledge and/or ambition in the play largely at a narrative level. At Band 2 candidates should show some grasp of the way ideas about knowledge and/or ambition are presented with some support. By Band 3, there should be a clear grasp of some of the ways ideas about knowledge and/or ambition are presented. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the importance of ideas about knowledge and/or ambition in the play.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • intertwining of academic disciplines in Renaissance scholarship • Renaissance emphasis on human potential and intellectual ambition • time of religious uncertainty influenced morality/relationship to universe • ambition or ascent of man as a key theme of Elizabethan drama/tragedy • Renaissance Humanism/advances in science and philosophy • influences of the morality play tradition. <p>At Band 1 candidates are likely to show some awareness of knowledge and/or ambition, which may not be very effectively linked to the question or the text. Band 2 responses should show some grasp of the contexts linking to ideas about knowledge and/or ambition in relation to Faustus' actions, with some support from the text. By Band 3, there should be a clear grasp of some of the ways Renaissance ideas about knowledge and/or ambition, or the theatrical context, have influenced Marlowe's treatment of Faustus. Bands 4 and 5 will show an increasingly secure understanding of the importance of Renaissance ideas about knowledge and/or ambition, and the theatrical context, in Marlowe's treatment of Faustus.</p>

Q12	Oscar Wilde: <i>Lady Windermere's Fan</i> (New Mermaids)
(i)	Analyse Wilde's presentation of the relationship between Lady Windermere and Mrs Erlynne in the extract below.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1, responses are likely to show awareness of the characters of Lady Windermere and Mrs Erlynne largely at a narrative level. Band 2 responses will show some grasp of the nature of the characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of presentation of character, such as the increasing vehemence in Lady Windermere's tone. Bands 4 and 5 will show an increasingly secure understanding of the presentation of character in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • Lady Windermere's use of imperatives • use of short sentences in Lady Windermere's speech adding to forceful tone • Lady Windermere uses dramatic/emotive language linked to reputation • (scandal/vile/degradation/infamous) • Mrs Erlynne's protestations are interrupted (No- no-) • Mrs Erlynne's imploring tone • stage directions suggest Lady Windermere's agitation/belligerence (Going to her). <p>At Band 1 candidates are likely to offer character studies of the two characters, largely at a narrative level. At Band 2 candidates should show some grasp of the way characters are presented with some support. By Band 3, there should be a clear grasp of the nature of Wilde's dialogue and staging. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde uses dramatic techniques to present the different attitudes and positions of the two characters.</p>

(ii)	Explore elsewhere in the play how Wilde's presentation of Mrs Erlynne reveals the lives of women in Victorian society.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1, responses are likely to show awareness of Victorian attitudes to women, largely at a narrative level. Band 2 responses will show some grasp of ideas about women's lives and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the importance of some aspects of the lives of Victorian women. Bands 4 and 5 will show an increasingly secure understanding of the importance of Victorian values and morals, in respect of the lives of women, in a controlled and well-supported discussion..</p>
AO2	<p>At Band 1, candidates are likely to offer some examples of women's lives in the play, largely at a narrative level. At Band 2, candidates should show some grasp of the ways in which Wilde presents the lives of Victorian women, in relation to Mrs Erlynne, with some support. By Band 3 there should be a clear grasp of some of the ways in which Wilde presents the lives of Victorian women, in relation to Mrs Erlynne. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde presents the lives of Victorian women, in relation to Mrs Erlynne.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • Victorian notions of reputation and propriety • effects on women of society's double standards • marriage as a form of social mobility, respectability and financial security • mistaken identity as a convention of comedy of manners • the 'New Woman' movement • Victorian notions of the 'fallen woman'. <p>At Band 1, candidates are likely to show some awareness of the lives of female characters, which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of the lives of Victorian women, in relation to Mrs Erlynne, with some support from the text. By Band 3, there should be a clear grasp of how some of the issues affecting Victorian women's lives have influenced Wilde's presentation of Mrs Erlynne and her predicament in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of the factors affecting Victorian women's lives in relation to Mrs Erlynne, in a controlled and well-supported discussion.</p>

Q13	Tennessee Williams: <i>A Streetcar Named Desire</i> (Penguin)
(i)	Analyse Williams's presentation of Stanley and Stella in the extract below.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1, responses will show some awareness of the characters of Stanley and Stella, largely at a narrative level. Band 2 responses will show some grasp of the nature of the characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of character presentation. Bands 4 and 5 will show an increasingly secure understanding of the complexity of the characters in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • Stanley's use of sarcasm about Blanche(pirate/deep sea diver) • Use of questions to indicate Stanley's rising agitation • Stella's attempts to pacify/quieten Stanley • Stella's stage direction (white hat and gloves) symbolises a more 'civilised' manner than Stanley's bullishness • Stanley's awkward use of formal vocabulary (acquaintance/appraisal) • Stanley's assertion of authority at the end of the extract. <p>At Band 1, candidates are likely to offer character studies of Stella and Stanley, largely at a narrative level. At Band 2, candidates should show some grasp of the way the characters are presented with some support. By Band 3, there should be a clear grasp of some aspects of Williams' use of dialogue and staging. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Williams uses dramatic techniques to present the characters of Stella and Stanley.</p>

(ii)	Explore elsewhere in the play how Williams's presentation of Stanley reveals ideas about working class life in 1940s America.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1, responses will show some awareness of working class life in the play, largely at a narrative level. Band 2 responses will show some grasp of ideas about working class life, with more focus on Stanley, and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some aspects of working class life in Williams's treatment of Stanley. Responses at Bands 4 and 5 will show an increasingly secure understanding of how the nature of 1940s working class life has influenced Williams's treatment of Stanley in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to show some awareness of the presentation of working class life, largely at a narrative level. At Band 2, candidates should show some grasp of the way 1940s working class life is presented with some support. By Band 3, there should be a clear grasp of some of the dramatic techniques used to present Stanley elsewhere in the play. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the dramatic techniques used by Williams to present 1940s working class life in relation to his presentation of Stanley.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • post-war uncertainty about gender relationships and roles • New Orleans working class culture and the multicultural mix • influence of social class and the contrast between poor working class and gallantry of Old Southern States • growth of working class due to post-war industrial boom • candidates may refer to relevant aspects of Williams' own life as an influence on his writing (e.g. experience of Depression era) • post-war realism of new drama may be seen as influencing Williams' depiction of working class life. <p>At Band 1, candidates are likely to show some awareness of the 1940s American context (play first performed 1947) which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of the nature of 1940s working class life in relation to Stanley, with some support from the text. By Band 3, there should be a clear grasp of how some factors of working class life in 1940s America have influenced Williams' treatment of Stanley. At Bands 4 and 5 candidates should show an increasingly secure understanding of the nature of 1940s American working class culture through Williams' treatment of Stanley, in a controlled and well-supported discussion.</p>

Q14	David Hare: <i>Murmuring Judges</i> (Faber)
(i)	Analyse Hare's presentation of Sir Peter and Irina in the extract below.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged</u> responses 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1 responses are likely to show awareness of the characters largely at a narrative level. Band 2 responses will show some grasp of the presentation of Sir Peter and Irina's characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of Hare's Presentation, such as Irina's incredulous tone and exasperation. Bands 4 and 5 will show an increasingly secure understanding of Hare's presentation of characters in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • Sir Peter's short declarative sentences indicate self-confidence/conviction • Irina asks short questions between Sir Peter's assertions – reflects the questioning nature of her character • Irina's tone becomes increasingly incredulous (How dare you say that?) • Sir Peter's derogatory tone and use of the term 'sub-average' • stage directions indicate Irina's anger and passion • stage directions indicate Sir Peter trivializes Irina's concerns (enjoying himself) and then turns more serious (rattled by her). <p>At Band 1, candidates are likely to offer character studies largely at a narrative level. At Band 2, candidates should show some grasp of the ways the characters are presented with some support. By Band 3, there should be a clear grasp of some dramatic techniques such as Hare's use of stage directions and tone. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents Sir Peter and Irina.</p>

(ii)	Explore elsewhere in the play how Hare uses the character of Sir Peter to explore ideas about class and wealth.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1, responses are likely to show some awareness of class and wealth in the play, largely at a narrative level. Band 2 responses will show some grasp of ideas about class and wealth in Hare's treatment of Sir Peter. Band 3 responses will begin to show a clear grasp of ideas about class and wealth in Hare's treatment of Sir Peter, linked to particular examples. Bands 4 and 5 show an increasingly secure understanding of ideas about class and wealth which have influenced Hare's presentation of Sir Peter elsewhere in the play in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to offer some examples of class and wealth, largely at a narrative level. At Band 2, candidates should show some grasp of the ways class and wealth are presented, with some link to Sir Peter, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Hare presents class and wealth in his treatment of Sir Peter. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents class and wealth in his treatment of Sir Peter elsewhere in the play.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • class distinction and corruption within the judiciary system • condescending, classist view of the police force • the predominance of upper middle class men in the legal profession • issues of pay and reform in the legal profession (link to Bar Council Fund in the play) • tradition and archaic rituals in the British Legal System • relevant references to <i>Asking Around</i>. <p>At Band 1, candidates are likely to show some awareness of class and wealth in the legal profession but may not link them very effectively to the text. Band 2 responses will show some grasp of the link between class and wealth and Sir Peter's presentation and role with some support from the text. By Band 3 there should be a clear grasp of how Hare uses Sir Peter to comment on ideas about class and wealth in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of ideas about class and wealth in the play in a controlled and well-supported discussion.</p>

Q15	Joe Orton: <i>Loot</i> (Methuen)
(i)	Analyse Orton's presentation of Fay and McLeavy in the extract below.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged</u> responses 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1, responses are likely to show awareness of the characters, largely at a narrative level. Band 2 responses will show some grasp of the presentation of Fay and McLeavy's characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of Orton's presentation, such as Fay's blunt insensitivity. Bands 4 and 5 will show an increasingly secure understanding of Orton's presentation in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • Fay's inappropriately abrupt and blunt tone/ short sentences (Wake up/ Impossible) • prop: the flower is an ironic reminder of the lack of propriety/sensitivity • costume: Mrs McLeavy's slippers worn by Fay • black humour in references to re-marriage • McLeavy's relative frailty (struggling into his coat). <p>Band 1 candidates are likely to offer character studies largely at a narrative level. At Band 2, candidates should show some grasp of the ways characters are presented, with some support. By Band 3 there should be clear grasp of some of Orton's dramatic techniques. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Orton presents Fay and McLeavy.</p>

(ii)	Explore, elsewhere in the play, how Orton challenges ideas about morality and/or taste in the 1960s.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At Band 1 responses are likely to show some awareness of events in the play which might challenge morality and/or taste, largely at a narrative level. Band 2 responses will show some grasp of how Orton challenges morality and/or taste elsewhere in the play. Band 3 responses will begin to show a clear grasp of how Orton challenges morality and/or taste in the 1960s, linked to particular examples. Bands 4 and 5 will show an increasingly secure understanding of Orton's challenges to 1960's ideas about morality and/or taste elsewhere in the play, in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to offer some examples relating to morality and/or taste, largely at a narrative level. At Band 2 candidates should show some grasp of the ways in which morality and/or taste are challenged, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Orton challenges ideas about morality and/or taste. At Bands 4 and 5, expect an increasingly secure and detailed analysis of the ways in which Orton challenges ideas about morality and/or taste.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • use of outrageous incidents, such as the scene with the corpse's false teeth (context of genre) • the movement towards changes in censorship laws allowing for more 'daring' • content in plays (1959 Obscene Publications Act) • 1950s theatre also paved the way for more radical and challenging drama (Royal Court Theatre/'Angry Young Men') • changing boundaries of 'taste' in the Arts may be linked to social and political nature of the play • use of distasteful props such as teeth and glass eye (context of genre) • general disregard for authority and the law may be seen as reflective of the 1960s counterculture. <p>At Band 1, candidates are likely to show some awareness of ideas about morality and/or taste, but may not link them very effectively to the text. Band 2 responses should show some grasp of ideas about morality and/or taste, with some support from the text. By Band 3, there should be a clear grasp of how Orton challenges ideas about morality and/or taste in the play. At Bands 4 and 5, candidates should show an increasingly secure understanding of how Orton challenges ideas about morality and/or taste, in a controlled and well-supported discussion.</p>

Component 2 Section B Drama (i) Assessment Grid

Band	A01 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 10 marks	A02 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	9-10 marks <ul style="list-style-type: none"> • Perceptive discussion of play which may present individual reading. • Very well-developed argument. • Confident grasp of concepts and apt use of terminology. • Accurate, fluent expression. 	9-10 marks <ul style="list-style-type: none"> • Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. • Confident and apt textual support.
4	7-8 marks <ul style="list-style-type: none"> • Clearly informed discussion of play. • Effectively structured argument. • Secure grasp of concepts and secure and sensible use of terminology. • Expression generally accurate and clear. 	7-8 marks <ul style="list-style-type: none"> • Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. • Appropriate and secure textual support.
3	5-6 marks <ul style="list-style-type: none"> • Engages with play and response is mostly relevant to question. • Some sensible grasp of key concepts. • Generally appropriate terminology. • Expression tends to be accurate and clear, but there may be lapses. 	5-6 marks <ul style="list-style-type: none"> • Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. • Generally clear and appropriate textual support.
2	3-4 marks <ul style="list-style-type: none"> • Attempts to engage with play and organise material, though not always relevant to question. • Some, not always relevant use of concepts and terminology. • Expression may feature inaccuracies, more so at the lower end of the band. 	3-4 marks <ul style="list-style-type: none"> • Can make some basic points about use of language/dramatic techniques/ structure to create meaning. • Can support some points by reference to text.
1	1-2 marks <ul style="list-style-type: none"> • Understands play at a superficial or literal level. • Offers some ideas about play. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity. 	1-2 marks <ul style="list-style-type: none"> • May identify a few basic features of language/dramatic techniques/structure. • May offer narrative/descriptive comment. • Occasional support from text.
0	0 marks Response not credit worthy or not attempted.	

Component 2 Section B Drama (ii) Assessment Grid

Band	A01 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 5 marks	A02 <i>Analyse ways in which meanings are shaped in literary texts</i> 5 marks	A03 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks
5	5 marks <ul style="list-style-type: none"> Perceptive discussion of play which may present individual reading. Very well-developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression. 	5 marks <ul style="list-style-type: none"> Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. Confident and apt textual support. 	17-20 marks <ul style="list-style-type: none"> Perceptive discussion of significance and influence of context in question focus. Confident analysis of wider context in which play is written and received.
4	4 marks <ul style="list-style-type: none"> Clearly informed discussion of play. Effectively structured argument. Secure grasp of concepts and secure and sensible use of terminology. Expression generally accurate and clear. 	4 marks <ul style="list-style-type: none"> Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. Appropriate and secure textual support. 	13-16 marks <ul style="list-style-type: none"> Sound appreciation of significance and influence of context in question focus. Sound analysis of wider context in which play is written and received.
	3 marks <ul style="list-style-type: none"> Engages with play and response is mostly relevant to question. Some sensible grasp of key concepts. Generally appropriate terminology. Expression tends to be accurate and clear, but there may be lapses 	3 marks <ul style="list-style-type: none"> Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. Generally clear and appropriate textual support. 	9-12 marks <ul style="list-style-type: none"> Clear grasp of the importance of context in question focus. Clear grasp of wider context in which play is written and received.
	2 marks <ul style="list-style-type: none"> Attempts to engage with play and organise material, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies, more so at the lower end of the band. 	2 marks <ul style="list-style-type: none"> Can make some basic points about use of language/dramatic techniques/structure to create meaning. Can support some points by reference to text. 	5-8 marks <ul style="list-style-type: none"> Can acknowledge the importance of contexts Makes some connections between play and contexts
	1 mark <ul style="list-style-type: none"> Understands play at a superficial or literal level. Offers some ideas about play. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity. 	1 mark <ul style="list-style-type: none"> May identify a few basic features of language/dramatic techniques/structure May offer narrative/descriptive comment. Occasional support from text. 	1-4 marks <ul style="list-style-type: none"> May describe basic context in question focus. May describe wider context in which play is written and received.
	0 marks <ul style="list-style-type: none"> Response not credit worthy or not attempted 	0 marks <ul style="list-style-type: none"> Response not credit worthy or not attempted 	0 marks <ul style="list-style-type: none"> Response not credit worthy or not attempted