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# **GCE AS MARKING SCHEME**

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**SUMMER 2019**

**AS  
ENGLISH LITERATURE - COMPONENT 2  
B720U20-1**

## **INTRODUCTION**

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

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

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

**GCE AS ENGLISH LITERATURE**  
**SUMMER 2019 MARK SCHEME**  
**COMPONENT 2: POETRY AND DRAMA**

**General Advice**

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

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

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

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

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. There is a two-part question in Section A. Part (i) is to be marked out of 20 marks and Part (ii) is to be marked out of 40 marks, giving a total of 60 marks for Section A. Section B is to be marked out of 60 marks.
- A total of 120 marks is the maximum possible for this component.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

### Prior to the Conference

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

### At the Conference

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

**After the Conference**

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday, 24<sup>th</sup> June.**

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

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

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

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

### Section A: 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.

#### Mark allocation

<b>AO1</b>	<b>AO2</b>	<b>AO4</b>
<b>15</b>	<b>15</b>	<b>20</b>

**Thomas Hardy: *Poems Selected by Tom Paulin* (Faber)**

*(Poems of the Past and Present, Poems of 1912-13, Moments of Vision)*

<b>Q1</b>	<p><b>Re-read 'Midnight on the Great Western' on page 116. Explore connections between Hardy's presentation of journeys in this poem and in at least one other poem in the collection.</b> [50]</p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of journeys in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the mood of the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of journeys. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the complex portrayal of journeys, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• repetition of 'boy' emphasises the youth and vulnerability of the traveller</li> <li>• short concluding line of each verse accentuates the gravity of the journey</li> <li>• sense of momentum is created by end rhyme and internal rhyme</li> <li>• the questioning tone of the final 2 verses introduces the speaker's fears about the journey</li> <li>• imagery of the lantern gives a mournful sense of foreboding</li> <li>• allusions to the 'soul' and 'region of sin' bring a religious/spiritual element to the journey.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. <b>Band 2</b> should show some response to the way the poems are shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of journeys in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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	<p>Re-read 'Where the Picnic Was' on page 79. Explore connections between Hardy's presentation of loneliness in this poem and in at least one other poem in the collection. [50]</p>
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><b>Band 1</b> responses are likely to show some awareness of loneliness in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the mood of the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the speaker's feelings of loneliness. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the emotion within the poem, 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"> <li>• winter imagery/symbolism accentuates the speaker's loneliness</li> <li>• contrasting use of 'we' and 'I' throughout the poem</li> <li>• personification of the sea (breathes brine) suggests tears</li> <li>• emotive/dark language choices (relic/forsaken)</li> <li>• momentum of the rhyme scheme may add to the mournful tone</li> <li>• 'Yes I am here' at the start of the final verse may be interpreted in different ways (a lonely echo or a need to affirm the speaker's existence).</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. <b>Band 2</b> should show some response to the way the poems are shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> 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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of loneliness in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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 pages 68-69)*

<b>Q3</b>	<p><b>Re-read 'Her Husband' on page 28. Explore connections between Hughes' presentation of conflict in this poem and in at least one other in the collection.</b></p> <p style="text-align: right;"><b>[50]</b></p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of conflict in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp conflict in the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of conflict in the relationship. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the presentation of conflict, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• sibilance in the first verse adds to the bitter tone</li> <li>• personification of money (stubborn) reflects the nature of the conflict</li> <li>• various phrases add a threatening tone ('He'll humble her')</li> <li>• metaphor of his voice as 'corrugated iron'</li> <li>• animalistic image and alliteration of 'her back has bunched' adds to sense of conflict</li> <li>• legal metaphor of the final verse suggests the gravity and protracted nature of the conflict.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of conflict in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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	<p>Re-read 'Hawk Roosting' on page 17. Explore connections between Hughes' presentation of power in this poem and in at least one other poem in the collection. [50]</p>
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><b>Band 1</b> responses are likely to show some awareness of the presentation of power within the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the presentation of power and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of power within poem. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the force of power within the poem, 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"> <li>• effect of dramatic monologue form</li> <li>• continuous use of 'I' and 'my'</li> <li>• many of the Hawk's statements are in the present tense suggesting continuing power</li> <li>• references to the position of the sun and earth suggest the higher power of the Hawk</li> <li>• majestic image of first line.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> responses should show some response to the way the poem is shaped and developed. <b>Band 3</b> responses should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> 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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of power in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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)**

<b>Q5</b>	<p><b>Re-read 'The Guttural Muse' on page 22. Explore connections between the ways in which Heaney presents longing and/or desire in this poem and in at least one other poem in the collection.</b> [50]</p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of the presentation of longing and/or desire, largely at a narrative level. <b>Band 2</b> responses will show some grasp of longing and/or desire in the poems and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of longing and/or desire. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the presentation of longing and/or desire, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• the conversational or confessional tone of the poem adds to the sense of confiding in the reader</li> <li>• use of fish imagery to convey a sense of longing for youth</li> <li>• choice of verbs (smelt/breathed/watched) suggest a desire to drink in what he sees through the senses</li> <li>• contrast of the crisp image of the girl in the white dress and the 'old pike' highlights the distance felt between the speaker and the 'young crowd'</li> <li>• tone of longing and regret in the final lines.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Band 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of behaviour longing and/or desire in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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	<p>Re-read 'The Toome Road' on page 7. Explore connections between the ways in which Heaney presents political issues in this poem and in at least one other poem in the collection. [50]</p>
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><b>Band 1</b> responses are likely to show some awareness of political issues in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the ways in which Heaney presents political issues. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the ways in which Heaney presents political issues, 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"> <li>• the title helps establish the political context of the poem</li> <li>• a range of war imagery and allusions create a sense of impending conflict</li> <li>• the reference to the 'whole country sleeping' may be read as a political metaphor</li> <li>• contrast of rural/homely imagery (back doors on the latch)</li> <li>• 'charioteers' metaphor recalls Roman colonisers/soldiers</li> <li>• 'untoppled omphalos' may be interpreted in various ways.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> 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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the ways in which Heaney presents political issues in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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* (Carcenet)**

<b>Q7</b>	<p><b>Re-read 'Adders' on page 41. Explore connections between Clarke's presentation of the relationship between humans and nature in this poem and in at least one other poem in the collection.</b> [50]</p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of humans and nature in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the relationship between humans and nature and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of the relationship between humans and nature in the poem. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the presentation of the relationship between humans and nature, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• conversational tone of the poem may add to the casual destruction presented</li> <li>• metaphors and simile of haircutting to describe the hedge cutting</li> <li>• alliterative violence of 'smashed with stones'</li> <li>• graceful imagery of the mother snake (quicksilver/ river of her)</li> <li>• sibilance of the final lines adds a destructive tone</li> <li>• the demeaning image of the shoelace in the final line.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> responses should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of the relationship between humans and nature in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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	<p>Re-read 'Front Page' on page 45. Explore connections between the ways in which Clarke presents suffering in this poem and in at least one other poem in the collection. [50]</p>
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><b>Band 1</b> responses are likely to show some awareness of suffering in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the mood of the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the ways in which Clarke presents suffering. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the ways in which Clarke presents suffering, 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"> <li>• extended metaphor of baggage/packages represents the weight of suffering</li> <li>• repetition of 'try' to highlight the persistence of suffering</li> <li>• photographic/journalistic image of suffering in first verse</li> <li>• pitiful (alliterative) image of 'flowers in a filthy stairwell'</li> <li>• long list of public places in final verse to foreground the frequency of suffering.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> 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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the ways in which Clarke presents suffering in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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)**

<b>Q9</b>	<p><b>Re-read 'Before You Were Mine' on page 9. Explore connections between the ways in which Duffy writes about relationships in this poem and at least one other poem in the collection.</b> [50]</p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of relationships in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of relationships in the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the relationships in the poem. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the complex nature of relationships, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• unusual use of time frame in the poem reflects the persona's emotions</li> <li>• and empathy towards the mother</li> <li>• film star imagery/metaphors present the speaker's idealized view of the mother</li> <li>• affectionate, detailed memories (my hands in those high-heeled red shoes) make the relationship vivid</li> <li>• 'loud possessive yell' shows the speaker appreciates the dynamic of mother and child relationships</li> <li>• the title of the poem is perhaps a play on what a parent would say about a child.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of relationships in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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>



<b>Q10</b>	<b>Re-read 'Confession' on page 11. Explore connections between the ways in which Duffy writes about fears and anxiety in this poem and at least one other poem in the collection.</b> <b>[50]</b>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of fears and anxiety in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of fears and anxiety in the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of fears and anxiety. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the nature of fears and anxiety, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• the italicised lines meekly and anxiously punctuate the persona's monologue</li> <li>• the threatening and sinister tone of the speaker's voice is designed to create fear and anxiety in various ways</li> <li>• the 'Hansel and Gretel' allusion taps into childhood fears and nightmares</li> <li>• references to the soul and damnation play upon religious fears</li> <li>• macabre link between the smell of a coffin and the confession box</li> <li>• the enjambment and momentum of the poem may be seen as adding to a</li> <li>• sense of fear and anxiety.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language in the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of fears and anxiety in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>15marks</b></p>	<p style="text-align: center;"><b>AO4</b> <i>Explore connections across literary texts</i></p> <p style="text-align: center;"><b>20 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Perceptive discussion of relevant poems</li> <li>• Very well developed argument.</li> <li>• Confident grasp of concepts and apt use of terminology.</li> <li>• Accurate, fluent expression.</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Detailed critical understanding of poetic techniques to create meaning.</li> <li>• Confident and apt textual support.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Productive and discerning comparisons/connections between poems and poets</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Clearly informed discussion of relevant poems.</li> <li>• Effectively structured argument.</li> <li>• Secure grasp of concepts and secure and sensible use of terminology.</li> <li>• Expression generally accurate and clear.</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Sound analysis and evaluation of poetic techniques to create meaning.</li> <li>• Appropriate and secure textual support.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Makes purposeful use of specific connections and comparisons between poems and poets.</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Engages with poems and response is mostly relevant to question.</li> <li>• Some sensible grasp of key concepts.</li> <li>• Generally appropriate terminology.</li> <li>• Expression tends to be accurate and clear, but there may be lapses.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Clear grasp of authors' use of structure, form and language to create meaning.</li> <li>• Generally clear and appropriate textual support.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Makes generally clear and appropriate comparisons/connections between poems and poets</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Attempts to engage with poems and organise material, though not always relevant to question.</li> <li>• Some, not always relevant use of concepts and terminology.</li> <li>• Expression may feature inaccuracies, more so at the lower end of the band.</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Can make some basic points about use of structure, form and language to create meaning.</li> <li>• Can support some points by reference to poems.</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Can make some basic, usually valid comparisons/connections between poems and poets.</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Understands poems at a superficial or literal level.</li> <li>• Offers some ideas about poems.</li> <li>• Shows some grasp of basic terminology, though this may be occasional.</li> <li>• Errors in expression and lapses in clarity.</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• May identify a few basic stylistic features.</li> <li>• May offer narrative/descriptive comment on poems.</li> <li>• Occasional textual support.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• May identify basic links between poems and poets.</li> </ul>
<b>0</b>	<p><b>0 marks</b> Response not credit worthy or not attempted.</p>		

## 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.

### Mark allocation

	AO1	AO2	AO3
<b>Part (i) 20 marks</b>	<b>10</b>	<b>10</b>	<b>-</b>
<b>Part (ii) 30 marks</b>	<b>5</b>	<b>5</b>	<b>20</b>

Q11	Christopher Marlowe: <i>Doctor Faustus</i> (Longman)
(i)	Examine Marlowe's presentation of Faustus in the extract above. [20]
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 <b>Band 1</b>, responses will show some awareness of Faustus with a tendency to offer character studies. <b>Band 2</b> responses will show some grasp of the presentation of Faustus and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of Faustus. <b>Bands 4 and 5</b> will show an increasingly secure understanding of how Marlowe presents Faustus, 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"> <li>• stage directions (The watch strikes. /The clock strikes.) intensify Faustus' sense of time running out</li> <li>• irony that Faustus turns again to God and Christ</li> <li>• rhetorical questions add to Faustus' sense of desperation</li> <li>• allusion to Pythagoras indicates his willingness to turn to the academic ideas he rejected</li> <li>• 'My God, my God! Look not..' may be seen to echo Christ's words on the cross.</li> </ul> <p><b>Band 1</b> candidates are likely to offer a character study, largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the presentation of character, with some support. By <b>Band 3</b> there should be a clear grasp of some dramatic techniques. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the character.</p>

(ii)	<p><b>Explore elsewhere in the play how Marlowe’s presentation of Faustus reveals Renaissance ideas about good and evil.</b> [30]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play .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 <b>Band 1</b>, responses will show some awareness of the ideas of good and evil elsewhere in the play, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the importance of ideas about good and evil elsewhere in the play, and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the importance of ideas about good and evil elsewhere in the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of ideas about good and evil elsewhere in the play in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> responses are likely to offer some examples of good and evil in the play largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way ideas about good and evil are presented with some support. By <b>Band 3</b>, there should be a clear grasp of some of the ways good and evil are presented. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the importance of ideas about good and evil 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"> <li>• 16th century anxiety about witchcraft and the supernatural as a threat to morality</li> <li>• time of religious uncertainty influenced morality/ relationship to universe</li> <li>• the relationship between ambition and good and evil as a key</li> <li>• theme of Elizabethan drama/tragedy</li> <li>• complex relationship between magic, science and good and evil in Renaissance scholarship</li> <li>• influences of the morality play tradition.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of good and evil , which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of the contexts linking to ideas about good and evil in relation to Faustus' actions, with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways Renaissance ideas about good and evil , or the theatrical context, have influenced Marlowe's treatment of Faustus. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of Renaissance ideas about good and evil, and the theatrical context, in Marlowe's treatment of Faustus.</p>

<b>Q12</b>	<b>Oscar Wilde: <i>Lady Windermere's Fan</i> (New Mermaids)</b>
<b>(i)</b>	<b>Analyse Wilde's presentation of Mrs Erlynne and Lord Windermere in the extract above.</b> [20]
<b>AO1</b>	<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 <b>Band 1</b>, responses are likely to show awareness of the characters largely at a narrative level. <b>Band 2</b> responses will show some grasp of the nature of the characters and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some key features of presentation of character. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the presentation of the characters in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• Lord Windermere's use of dramatic and condemnatory language (worthless/ vicious)</li> <li>• Erlynne's repetition of 'my daughter' to emphasize her right to be there</li> <li>• Erlynne's brief responses may indicate her composure/ control/ disdain for Windermere</li> <li>• Erlynne's stage directions suggest her refusal to be intimidated</li> <li>• Windermere's repetition of 'abandoned' suggests emotional blackmail</li> <li>• repetition of 'I know you' highlights Windermere's judgemental views</li> </ul> <p>At <b>Band 1</b> candidates are likely to offer character studies largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way the characters are presented with some support. By <b>Band 3</b>, there should be a clear grasp of the nature of Wilde's dialogue and staging. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Wilde uses dramatic techniques to present character.</p>

(ii)	<p><b>Explore elsewhere in the play how Wilde’s treatment of Mrs Erlynne reveals ideas about gossip and reputation in Victorian society. [30]</b></p>
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 terminology.</p> <p>At <b>Band 1</b>, responses are likely to show awareness of gossip and reputation, largely at a narrative level. <b>Band 2</b> responses will show some grasp of ideas about gossip and reputation and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of ideas about gossip and reputation. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of gossip and reputation within the play, in a controlled and well-supported discussion.</p>
AO2	<p>At <b>Band 1</b>, candidates are likely to offer some examples relating to gossip and reputation, largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the ways in which Wilde presents gossip and reputation, in relation to Mrs Erlynne, with some support. By <b>Band 3</b> there should be a clear grasp of some of the ways in which Wilde presents gossip and reputation, in relation to Mrs Erlynne. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Wilde presents gossip and reputation, 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"> <li>• Victorian notions of reputation and propriety</li> <li>• effects on women of society’s double standards</li> <li>• marriage as a form of respectability and financial security</li> <li>• Wilde’s subversion of the ‘society drama’ as a theatrical genre</li> <li>• the ‘New Woman’ movement</li> <li>• Victorian notions of the ‘fallen woman’.</li> </ul> <p>At <b>Band 1</b>, candidates are likely to show some awareness of ideas about gossip and reputation, which may not be very effectively linked to the text or question. <b>Band 2</b> responses should show some grasp of ideas about gossip and reputation, with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some ideas about gossip and reputation. At <b>Bands 4 and 5</b>, candidates will show an increasingly secure understanding of ideas about gossip and reputation (in relation to Mrs Erlynne), in a controlled and well-supported discussion.</p>

<b>Q13</b>	<b>Tennessee Williams: <i>A Streetcar Named Desire</i> (Penguin)</b>
<b>(i)</b>	<b>Analyse Williams' presentation of Mitch and Blanche in the extract above.</b> <b>[20]</b>
<b>AO1</b>	<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 <b>Band 1</b>, responses will show some awareness of the characters, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the nature of the characters and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some key features of character presentation. <b>Bands 4 and 5</b> will show an increasingly secure understanding of character presentation in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• uncharacteristic bluntness of Mitch's language</li> <li>• Mitch's stage directions indicate he has abandoned his gentlemanly demeanour (He stares/ plumps himself down)</li> <li>• use of the Varsouviana music to indicate Blanche's psychological frailty</li> <li>• Blanche's question (how is your mother?) is an attempt to soften Mitch</li> <li>• Blanche's insistence on keeping up her ladylike façade (excuse me for not being dressed).</li> </ul> <p>At <b>Band 1</b>, candidates are likely to offer character studies, largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the way the character is presented with some support. By <b>Band 3</b>, there should be a clear grasp of some aspects of Williams' use of dialogue and staging. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Williams uses dramatic techniques to present the characters.</p>



(ii)	<b>Explore elsewhere in the play how Williams makes use of Blanche to investigate relationships between men and women in 1940s America. [30]</b>
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 <b>Band 1</b>, responses will show some awareness of relationships between men and women, largely at a narrative level. <b>Band 2</b> responses will show some grasp of relationships between men and women, and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some aspects of relationships between men and women through Williams's treatment of Blanche. Responses at <b>Bands 4 and 5</b> will show an increasingly secure understanding of how relationships between men and women in 1940s America have influenced Williams' use of Blanche in a controlled and well-supported discussion.</p>
AO2	<p>At <b>Band 1</b>, candidates are likely to show some awareness of the presentation of relationships between men and women, largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the presentation of relationships between men and women with some support. By <b>Band 3</b>, there should be a clear grasp of some of the dramatic techniques used to present relationships between men and women elsewhere in the play. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the dramatic techniques used by Williams to present relationships between men and women 1940s America.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> <li>• post-war uncertainty about gender relationships and roles</li> <li>• New Orleans working class culture and the multicultural mix</li> <li>• the contrast between male female relations in the Old South and those of the poor working class in the 1940s</li> <li>• the intolerance of homosexuality as a counterpoint to the destructive heterosexual relationships in the play</li> <li>• candidates may refer to relevant aspects of Williams’ own life as an influence on his writing</li> <li>• post-war realism of new drama may be seen as influencing Williams’ depiction of relationships between men and women.</li> </ul> <p>At <b>Band 1</b>, 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. <b>Band 2</b> responses should show some grasp of the nature of 1940s attitudes and values in relation to relationships between men and women, with some support from the text. By <b>Band 3</b>, there should be a clear grasp of how relationships between men and women in 1940s America have influenced Williams' use of Blanche. At <b>Bands 4 and 5</b> candidates should show an increasingly secure understanding of the presentation of relationships between men and women through Williams' treatment of Blanche, 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 Cuddeford in the extract above. [20]
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 <b>Band 1</b> responses are likely to show awareness of the characters largely at a narrative level. <b>Band 2</b> responses will show some grasp of the presentation of characters and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some key features of Hare's presentation of these characters. <b>Bands 4 and 5</b> will show an increasingly secure understanding of Hare's presentation of Sir Peter and Cuddeford 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"> <li>• use of stage directions to indicate collusion between the men (Both men smile, a shared pleasure...)</li> <li>• use of demeaning innuendo between the men (a catch / assets)</li> <li>• dramatic effect of them discussing Irina in front of her</li> <li>• both characters tell an anecdote which shows archaic, sexist views</li> <li>• Cuddeford's mock outrage</li> <li>• use of the nickname 'Chugger' to suggest old boys' network.</li> </ul> <p>At <b>Band 1</b>, candidates are likely to offer character studies largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the ways the characters are presented with some support. By <b>Band 3</b>, there should be a clear grasp of some dramatic techniques such as Hare's use of stage directions and tone. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Hare presents Sir Peter and Cuddeford.</p>

(ii)	<p><b>Explore elsewhere in the play how Hare uses the character of Sir Peter to examine ideas about power and authority.</b> [30]</p>
A01	<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 <b>Band 1</b>, responses are likely to show some awareness of the concepts of power and authority in the play, largely at a narrative level. <b>Band 2</b> responses will show some grasp of ideas about power and authority in Hare's treatment of Sir Peter. <b>Band 3</b> responses will begin to show a clear grasp of ideas about power and authority in Hare's treatment of Sir Peter, linked to particular examples. <b>Bands 4 and 5</b> show an increasingly secure understanding of ideas about power and authority which have influenced Hare's presentation of Sir Peter elsewhere in the play in a controlled and well-supported discussion.</p>
A02	<p>At <b>Band 1</b>, candidates are likely to offer some examples of power and authority, largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the ways power and authority are presented, with some link to Sir Peter, elsewhere in the play. By <b>Band 3</b>, there should be a clear grasp of some of the ways Hare presents power and authority through his treatment of Sir Peter. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Hare presents ideas about power and authority through his treatment of Sir Peter elsewhere in the play.</p>
A03	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> <li>• corruption within British systems of justice and power</li> <li>• the issue of women's position within the judiciary and police force</li> <li>• the predominance of upper middle class men in the legal profession</li> <li>• tradition and archaic rituals in the British Legal System as symbols of authority</li> <li>• relevant references to 'Asking Around'</li> <li>• the link between social class and power.</li> </ul> <p>At <b>Band 1</b>, candidates are likely to show some awareness of the concepts of authority and power but may not link them very effectively to the text. <b>Band 2</b> responses will show some grasp of the link between power and authority and Sir Peter's presentation with some support from the text. By <b>Band 3</b> there should be a clear grasp of how Hare uses Sir Peter to comment on ideas about power and authority in the play. At <b>Bands 4 and 5</b>, candidates will show an increasingly secure understanding of ideas about power and authority in the play in a controlled and well-supported discussion.</p>

Q15	<b>Joe Orton: <i>Loot</i> (Methuen)</b>
(i)	<b>Analyse Orton's presentation of Truscott and Mcleavy in the extract above.</b> <b>[20]</b>
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 <b>Band 1</b>, responses are likely to show awareness of the characters, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the presentation of Truscott and Mcleavys' characters and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some key features of Orton's presentation of these characters. <b>Bands 4 and 5</b> 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"> <li>• parodic use of the pipe as a 'detective' symbol</li> <li>• insensitivity/irony/ dark humour of Truscott asking Mcleavy 'How much do you want?'</li> <li>• Truscott's sudden and absurd politeness (most kind of you)</li> <li>• Mcleavy's naïve expressions of outrage</li> <li>• irony of Mcleavy thinking he can turn to the church</li> <li>• a range of absurd/farcical comic lines delivered by Truscott (You'll have to mend your ways then).</li> </ul> <p><b>Band 1</b> candidates are likely to offer character studies largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the ways characters are presented, with some support. By <b>Band 3</b> there should be clear grasp of some of Orton's dramatic techniques. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Orton presents Truscott and Mcleavy.</p>

(ii)	<p><b>Explore elsewhere in the play the ways in which Orton exposes hypocrisy and corruption in the society of his time.</b> [30]</p>
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 <b>Band 1</b> responses are likely to show some awareness of events in the play which relate to hypocrisy and corruption, largely at a narrative level. <b>Band 2</b> responses will show some grasp of how Orton presents hypocrisy and corruption elsewhere in the play. <b>Band 3</b> responses will begin to show a clear grasp of how Orton presents hypocrisy and corruption in the society of his time, linked to particular examples. <b>Bands 4 and 5</b> will show an increasingly secure understanding of Orton's presentation of hypocrisy and corruption in the society of his time elsewhere in the play, in a controlled and well-supported discussion.</p>
AO2	<p>At <b>Band 1</b>, candidates are likely to offer some examples relating to hypocrisy and corruption, largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the ways in which hypocrisy and corruption are presented, elsewhere in the play. By <b>Band 3</b>, there should be a clear grasp of some of the ways Orton presents hypocrisy and corruption. At <b>Bands 4 and 5</b>, expect an increasingly secure and detailed analysis of the ways in which Orton presents ideas about authority and rebellion.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> <li>• conventions of farce allow Orton to present hypocrisy and corruption in comic ways (context of genre)</li> <li>• the movement towards changes in censorship laws allowing for more 'rebellious' content and characterisation in plays (1959 Obscene Publications Act)</li> <li>• 1950s theatre paved the way for more radical and satirical drama (Royal Court Theatre/ 'Angry Young Men')</li> <li>• political scandal/corruption involving authority or establishment figures in the 1960s (eg. Profumo)</li> <li>• decline in religious belief may be reflected in the linking of religion and hypocrisy</li> <li>• 1960s counterculture may be seen as encouraging the criticism of hypocrisy and corruption in institutions/the establishment.</li> </ul> <p>At <b>Band 1</b>, candidates are likely to show some awareness of ideas about hypocrisy and corruption, but may not link them very effectively to the text. <b>Band 2</b> responses should show some grasp of ideas about hypocrisy and corruption, with some support from the text. By <b>Band 3</b>, there should be a clear grasp of how Orton presents ideas about hypocrisy and corruption in the play. At <b>Bands 4 and 5</b>, candidates should show an increasingly secure understanding of how Orton presents ideas about hypocrisy and corruption, in a controlled and well-supported discussion.</p>

## Component 2 Section B Drama (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 play which may present individual reading.</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>• Perceptive critical analysis of playwright's use of language/dramatic techniques/structure 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 play.</li> <li>• Effectively structured argument.</li> <li>• Secure grasp of concepts and secure and sensible use of terminology.</li> <li>• Expression generally accurate and clear.</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure 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 play and response is mostly relevant to question.</li> <li>• Some sensible grasp of key concepts.</li> <li>• Generally appropriate terminology.</li> <li>• Expression tends to be accurate and clear, but there may be lapses.</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Clear grasp of playwright's use of language/dramatic techniques/structure 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 play and organise material, though not always relevant to question.</li> <li>• Some, not always relevant use of concepts and terminology.</li> <li>• Expression may feature inaccuracies, more so at the lower end of the band.</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Can make some basic points about use of language/dramatic techniques/structure to create meaning.</li> <li>• Can support some points by reference to text.</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Understands play at a superficial or literal level.</li> <li>• Offers some ideas about play.</li> <li>• Shows some grasp of basic terminology, though this may be occasional.</li> <li>• Errors in expression and lapses in clarity.</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>• May identify a few basic features of language/dramatic techniques/structure.</li> <li>• May offer narrative/descriptive comment.</li> <li>• Occasional support from text.</li> </ul>
0	<b>0 marks</b> Response not credit worthy or not attempted.	

## Component 2 Section B Drama (ii) Assessment Grid

Band	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</b>  <b>5 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in literary texts</b>  <b>5 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>20 marks</b>
<b>5</b>	<b>5 marks</b> <ul style="list-style-type: none"> <li>Perceptive discussion of play which may present individual reading.</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>5 marks</b> <ul style="list-style-type: none"> <li>Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning.</li> <li>Confident and apt textual support.</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Perceptive discussion of significance and influence of context in question focus.</li> <li>Confident analysis of wider context in which play is written and received.</li> </ul>
<b>4</b>	<b>4 marks</b> <ul style="list-style-type: none"> <li>Clearly informed discussion of play.</li> <li>Effectively structured argument.</li> <li>Secure grasp of concepts and secure and sensible use of terminology.</li> <li>Expression generally accurate and clear.</li> </ul>	<b>4 marks</b> <ul style="list-style-type: none"> <li>Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning.</li> <li>Appropriate and secure textual support.</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Sound appreciation of significance and influence of context in question focus.</li> <li>Sound analysis of wider context in which play is written and received.</li> </ul>
<b>3</b>	<b>3 marks</b> <ul style="list-style-type: none"> <li>Engages with play and response is mostly relevant to question.</li> <li>Some sensible grasp of key concepts.</li> <li>Generally appropriate terminology.</li> <li>Expression tends to be accurate and clear, but there may be lapses.</li> </ul>	<b>3 marks</b> <ul style="list-style-type: none"> <li>Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning.</li> <li>Generally clear and appropriate textual support.</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Clear grasp of the importance of context in question focus.</li> <li>Clear grasp of wider context in which play is written and received.</li> </ul>
<b>2</b>	<b>2 marks</b> <ul style="list-style-type: none"> <li>Attempts to engage with play and organise material, though not always relevant to question.</li> <li>Some, not always relevant use of concepts and terminology.</li> <li>Expression may feature inaccuracies, more so at the lower end of the band.</li> </ul>	<b>2 marks</b> <ul style="list-style-type: none"> <li>Can make some basic points about use of language/dramatic techniques/ structure to create meaning.</li> <li>Can support some points by reference to text.</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>can acknowledge the importance of contexts</li> <li>makes some connections between play and contexts</li> </ul>
<b>1</b>	<b>1 mark</b> <ul style="list-style-type: none"> <li>Understands play at a superficial or literal level.</li> <li>Offers some ideas about play.</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 mark</b> <ul style="list-style-type: none"> <li>May identify a few basic features of language/dramatic techniques/structure.</li> <li>May offer narrative/descriptive comment.</li> <li>Occasional support from text.</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>May describe basic context in question focus.</li> <li>May describe wider context in which play is written and received.</li> </ul>
<b>0</b>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted</li> </ul>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted</li> </ul>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted</li> </ul>