



GCE AS MARKING SCHEME

SUMMER 2025

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE AS ENGLISH LITERATURE
COMPONENT 1: PROSE
SUMMER 2025 MARK SCHEME

Online marking

WJEC will be using a method of marking examination scripts known as e marker® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.
- Examiners are required to complete a standardising exercise, which is divided into two parts:
 1. The common marking of a number of responses selected and marked by the Principal Examiner and Team Leader;
 2. Marking at regular intervals further responses selected and marked by the team. Should marks given to these items fall outside the tolerance agreed by senior examiners on more than one occasion, examiners will be prevented from further marking of that item until the senior examiner has been able to resolve the issue.

In terms of technical requirements, examiners participating will need a personal computer running on Windows XP, Vista or Version 7 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

For further details, please see the user guide available on e marker® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

- 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, with a brief overview.**
 - **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 the on-screen comment bank as appropriate. Indicate points you reward and indicate inaccuracy or irrelevance where they appear. You are not required to include a summative comment at the end of the response, only enter the mark.
- You must **tick** at the end of the response to show all of the response has been seen.
- Decide which mark band **best fits** the performance of the candidate in response to the question set. Judge the candidate's performance in each answer **as a whole**: weakness in one area can be compensated for by strengths in another. You should also bear in mind the different ratios of Assessment Objective weighting when arriving at your 'best-fit' decision.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

In this unit candidates are required to answer two questions, one from Section A and one from Section B. Section A is divided into two parts. Part (i) is to be marked out of **20 marks**, and Part (ii) out of **40 marks**, making a maximum possible total of **60 marks**. Section B is to be marked out of **40 marks**. A total of **100 marks** is the maximum possible for this unit.

It is important that we use a **full range of marks**. 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 they actually achieve.

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**.

Marking

Consistency in marking is of the highest importance. What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Reference to Principal Examiner

If you wish to refer a response to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then follow the instructions for reporting a problem.

Prior to on-screen marking

Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider both questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank.

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **Monday, 16 June**.

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

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

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

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

Section A: Prose Fiction Pre-1900

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

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

Section A: Mark allocation

	AO1	AO2	AO3	AO5
Part (i) 20 marks	10	10	-	-
Part (ii) 40 marks	10	10	10	10

Q1	Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)
1. (i)	Examine Austen's presentation of John and Fanny Dashwood in this extract. [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. In Band 1 we should see some understanding of the characters of John and Fanny Dashwood and with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • use of free indirect discourse presents Fanny as intransigent in her views and determined to manipulate her husband, 'Mrs John Dashwood did not at all approve of what her husband intended to do for his sisters.' • use of stark, clinically detached declaratives present Fanny as shaped by what she understands as social expectation, 'It was very well known, that no affection was ever supposed to exist between the children of any man by different marriages.' • structure of the extract sees Fanny and John start as foils, with John reiterating his father's dying wishes and end as parallel characters, John agreeing with Fanny to diminish his half-sisters' inheritance to 'Five hundred pounds' • differences in dialogue throughout the extract present the characters as oppositional. Fanny's dialogue is characterised by exclamatives and emphatic utterances revealing her passionate desperation for John to cut his half-sisters' fortune, whereas John's utterances are multi clause declaratives which attempt to explain his point of view rationally. However, towards the end of the extract John's speech has started to adopt some of Fanny's linguistic characteristics, (increase in exclamatives etc.), revealing the effect on him of his wife's emotional bombardment • use of emotive language and hyperbole, 'give away half your fortune from your own child' by Fanny presents her as emotionally manipulative (especially in contrast to John's genuine emotion when recounting his father's dying wishes). In Bands 1 and 2 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.

(ii)	How far do you agree that “in <i>Sense and Sensibility</i>, family relationships are characterised by self-interest rather than affection”? In your response, you must make close reference to at least two other parts of the novel and to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the view in the question. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in presenting the ideas underpinning the view in the question, their analysis of narrative techniques and language choices, candidates might draw upon the following: • development of the character of John Dashwood throughout the novel presents a shift from affection to self interest • Mrs Ferrars’ decision to disinherit Edward after his refusal to marry Lucy Steele • character of Marianne, although not deliberately cruel to her sister and mother, could be used to argue that a lack of self-awareness and interest in others is a form of selfishness • character of Fanny Dashwood could be used to agree and challenge the statement. Contextually, Fanny would not consider the Dashwood sisters ‘family’ and therefore her desire to protect her son’s inheritance could be read as an act of family loyalty rather than one of self interest • candidates could challenge this view using a number of characters. Elinor’s stoicism throughout the novel and her decision to keep her love for Edward a secret supports the view of her as a character who puts family relationships above self-interest. In Band 1, narrative/descriptive responses are likely to choose one or more characters and attempt to link them to the view in the question, with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents the ideas suggested in the viewpoint and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • etiquette • male/female power balances • social rank and the importance of wealth • the dependency of widows • legal arrangements governing family life • ideas about ‘sensibility’ in 19th century literature. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the discussion of the ideas suggested by the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the viewpoint and to Austen’s presentation of these ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

Q2	Charlotte Brontë: <i>Jane Eyre</i> (Penguin Classics)
(i)	Examine Brontë's presentation of St. John Rivers in this extract. [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • character of St. John vacillates in the extract between one consumed with self-doubt, e.g. 'Does she like me?' and one of absolute certainty in his choices, 'calm, unwarped consciousness' • use of the symbol of the watch to explore St John's obsessive need to control his own desires • use of Jane's narrative point of view almost satirizes John's level of self-restraint, highlights the absurdity of St John's attempt to control his feelings, e.g. 'And he actually took out his watch...', 'I humoured him' • use of the adjectives 'yielding' and 'melting' implies that St John believes that giving in to his desires would be a form of loss, of giving up • antithesis between self-restraint and self-indulgence throughout the extract reveals how St John is conflicted in his feelings towards Rosamond. Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first-person narrative without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to present character/tone/ mood etc. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Brontë has made meaning.

(ii)	Explore the view that, “in <i>Jane Eyre</i>, characters are torn between following their own desires or the expectations of others”. In your response, you must give close consideration to at least two other parts of the novel and relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the viewpoint. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>Jane Eyre</i> in engaging with the viewpoint through narrative techniques and language choices, candidates might draw upon the following: • use of first-person narrative from Jane’s point of view allows the reader to experience this conflict more directly • through using a range of characters Brontë explores the negative consequences of following personal desires, e.g. Bertha’s inability to restrain her passions and adhere to expectations of female behaviour results in her being caged like an animal • use of setting to highlight the conflict between desire and expectation, e.g. Jane’s experiences on the moor and in the Red Room • use of minor characters, such as Miss Temple and Helen Burns, teaches Jane that there can be a balance struck between following personal desire and conforming to expectations • the ending of the novel is ambivalent when considering the tension between personal desire and the others’ expectations. Jane’s decision to marry Rochester could be seen as the culmination of her heart’s desires or as an act of submission towards society’s expectations. In Band 1, narrative/descriptive responses are likely to choose one or more examples of passage with a link to the view in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the ideas in the question either in a critical or positive way and the ways in which different audiences understand this presentation. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • status/dependency of females and C19th notions of marriage • status of orphans and poor relations • C19th notions of charity • C19th attitudes towards mental illness • C19th religious attitudes and values • finance/wealth/inheritance • ideas of Empire/colonialism. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Jane Eyre</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Jane Eyre</i> which are relevant to the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Brontë's presentation of these ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	Examine Gaskell's presentation of Margaret and Mr Thornton in this extract. [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses might show a superficial understanding of the situation/characters but writing is likely to be awkward, brief and general. Band 2 responses should demonstrate a more methodical approach to the extract. In Band 3 there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in Bands 4 and 5, there should be an increasingly confident and perceptive grasp of the presentation of setting and a confident grasp of relevant concepts.
AO2	Some of the features of the extract which candidates might choose for analysis include: • motif of grandeur in references such as 'power', 'gigantic', 'wonder' reveals Mr Thornton's passionate belief in science and his desire to convince those around him of its greatness • contrast between the North and the South through dialogue and the characterization of Margaret and Mr Thornton used to highlight Mr Thornton's belief in the need for a work ethic – an ethic he feels is only found in the people of the North • the metaphor 'one may be clogged with honey and unable to rise and fly' reveals Mr Thornton's belief in social mobility through hard work • use of free indirect discourse reveals Margaret's love of the South, 'roused by the aspersion on her beloved South' and sets her in contrast to Mr Thornton • emotive language reveals Margaret to be a sensitive character who cares for others' well-being. Band 1 responses might assert some points about character and identify basic features such as description. Band 2 writing should have a little more to say about technique. There might be comments on language choice but still inclined to be assertive. In Band 3, discussion of technique should be more purposeful with clear textual support. In Bands 4 and 5 there should be increasing evidence of analysis with growing critical understanding of the ways Gaskell has made meaning.

(ii)	Explore the view that “in <i>North and South</i>, there is a constant tension between progress and the past”. In your response, you must make close reference to at least two other parts of the novel and to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the ideas in the question where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction. Band 1 responses might tend to narrate one or more examples of social class in the text in order to demonstrate knowledge and understanding of the text at a superficial level but without any convincing engagement with the text. In Band 2 we might see some attempt to engage with the different examples from the text and while writing might be inaccurate at times there will be some sense of organisation and use of relevant concepts. Band 3 essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about the ideas explored in the viewpoint. Bands 4 and 5 will feature increasingly well-informed and eventually perceptive discussions of attitudes towards these ideas within the text contributing to the ways we know characters and understand the progress of the plot.
AO2	In their analysis of the ways meanings are shaped in presenting ideas raised in the question through narrative techniques and language choices, candidates might draw upon the following: • use of John and Margaret's relationship as a microcosm symbolizing the tension between the past (Margaret) and progress (Mr Thornton) • use of the character of Margaret to explore her liminal position as a Victorian woman. Arguably she is caught between the ideas of progress (female emancipation from patriarchal control) and tradition/the past (her role as a dutiful daughter) • use of antithetical settings to explore the tension between the archaic (Oxford) and progress (Milton), part of a wider motif which takes into consideration the title of the novel, <i>North and South</i> • use of minor characters such as Higgins to explore the breaking down of past class boundaries and hierarchies • crafting of the end of the novel, in particular the marriage between John and Margaret does imply that there is some hope for resolving the tension between progress and the past. Band 1 responses will tend to narrate sections of the novel and describe examples of ideas raised in the question without further discussion. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents the ideas in the question and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • status/dependency (or surprising independence) of females • literary context – <i>North and South</i>'s widely accepted position as a 'Condition of England' novel. • social hierarchy / relationships crossing boundaries • industrial relations • social / moral obligations • manners / conventions governing behaviour. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Gaskell's presentation of these ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q4	Charles Dickens: <i>David Copperfield</i> (Penguin Classics)
(i)	Examine Dickens' presentation of Miss Betsey in this extract [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. In Band 1 we should see some understanding of the presentation of the character with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • use of foils, e.g. Miss Betsey's forthright nature is emphasized by the comparison with Miss Murdstone's frustrated attempts to remain civil • repetition of the phrase 'Do you think' presents Miss Betsey as confrontational • use of emotive language throughout e.g. Clara and David presented as an innocent victim and Miss Betsey as perceptive, caring and protective • use of sarcasm throughout, e.g. 'Oh yes, bless us! who so smooth and silky as Mr Murdstone at first!' presents Miss Betsey as unafraid to challenge Mr Murdstone • use of hyperbole revealed in references/phrases such as 'tyrant', 'you gave her the wounds she died of' and 'like a poor caged bird' present her as a passionate and righteous woman, willing to stand up for those weaker than she. Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as techniques without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to present the character and the effect of these choices. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.

(ii)	“In <i>David Copperfield</i> we are reminded of the important influence mothers have in shaping an individual’s identity.” In the light of this statement discuss Dickens’ presentation of mothers and mother figures. In your response, you must make close reference to at least two other parts of the novel and to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the viewpoint. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>David Copperfield</i>, through narrative techniques and language choices, candidates might draw upon some of the following listed below. In exploring a number of ideas candidates will engage with how the ideas in the viewpoint are presented in the novel. • as a bildungsroman the novel’s structure charts David’s journey from childhood to adulthood, and throughout David seeks out mothers/mother-figures who inform his moral character • the conflation between good mothers/mother figures and children with a strong moral core (David and Peggotty/Miss Betsy) in addition to the conflation between poor mothers/mother figures and spoiled children (Uriah Heep and Mrs Heep) • use of foils to emphasise the positive influence of a mother figure who is willing to offer difficult advice (Betsey Trott) in contrast to a mother who indulges their child (Mrs Heep) • characterisation of Clara Copperfield. Whilst sympathetic, Dickens’ presentation of Clara explores the harm a weak mother figure can have on their child • role of Peggotty. Peggotty is the catalyst who enables David to mix with a range of people from different classes, thus becoming partly responsible for his more egalitarian view of society. In Band 1, narrative/descriptive responses are likely to choose one or more examples of characters which relate to the view in the question, but with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Candidates may also be beginning to engage with the link between the presentation of characters and their function in the text. They should be moving away from description. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices and how these add to the presentation of the ideas raised by the view in the question.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Dickens presents the ideas in the viewpoint/question and the ways in which different audiences understand this presentation. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • status/dependency of females/social hierarchy • religion • status of orphans/child labour and the impacts of an industrial society • class/social prejudice • family obligations/duty • education • C19th attitudes towards marriage/pre- or extra – marital sex/adultery. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>David Copperfield</i> which are relevant to the presentation of the ideas in the question/viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to Dickens's presentation of these ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine how Hardy creates mood and atmosphere in this passage. [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>. In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas about mood. These comments will probably be descriptive. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • use of free indirect discourse from Henchard's perspective creates a defeated mood/deflated atmosphere, e.g. the description of Susan as a 'dogged, unflinching spirit' • this is added to by the contrast between others' perception of their union, 'bustle going on in his gaunt, great house' and Henchard's own feelings of duty, highlighted by the listing of reasons he feels he must marry Susan • use of the minor characters creates a comical yet pathetic mood/atmosphere to the proceedings as they are the only ones to speak the truth • use of pathetic fallacy subverts the expected joy of a wedding day by describing almost unnatural weather, e.g. 'windless morning of warm November rain', perhaps symbolizing the unnaturalness of the union taking place • characterization of Susan adds a sombre note to the description by stressing her poverty (and therefore highlighting her need to marry Henchard for both her and her daughter's sake), e.g. 'entered a carriage for the first time in her life'. Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Hardy has made meaning.

(ii)	“How far do you agree that “the marriages in <i>The Mayor of Casterbridge</i> are characterised by manipulation and exploitation”? In your response, you must make close reference to at least two other parts of the novel and to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the viewpoint candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe character in order to demonstrate knowledge and understanding of the text at a superficial levels. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ways characters are used in prose fiction to create plot and to develop abstract ideas. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>The Mayor of Casterbridge</i> when considering the view in the question candidates may have considered: • use of Susan and Henchard to explore marriage as a commercial transaction (exposition of the novel) • potential marriages which appear to be founded in love do not come to fruition, e.g. Lucetta and Henchard • women’s role in marriage and relationships is scrutinised by Hardy through events in the novel such as the skimmity ride • use of minor characters to comment on the lack of moral integrity in marriage and relationships, e.g. Joshua Jopp and Nance Mockridge and their involvement with the skimmity ride • Elizabeth and Farfrae’s marriage could be used to argue against the statement in the question. In Band 1, narrative/descriptive responses are likely to choose one or more examples of the ideas in the question with no supporting case made and only textual reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere and moral perspectives through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy explores the ideas in the question and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the vulnerability of the poor • differences in social status • Victorian moral values / courtship/sexual impropriety • Victorian values/attitudes towards marriage • the literary tradition (tragedy) • industrial developments e.g. agriculture, of the 19th century. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to a discussion of the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u>. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Component 1 Section A (i)

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks
5	9-10 marks • Perceptive discussion of texts • Very well-developed argument. • Confident grasp of concepts and apt use of terminology. • Accurate, fluent expression.	9-10 marks • Detailed critical understanding of writers' techniques to create meaning. • Confident and apt textual support.
4	7-8 marks • Clearly informed discussion of texts. • Effectively structured argument. • Secure grasp of concepts and secure and sensible use of terminology. • Expression generally accurate and clear.	7-8 marks • Sound analysis and evaluation of writers' techniques to create meaning. • Appropriate and secure textual support.
3	5-6 marks • Engages with texts 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 • Clear grasp of writers' use of structure, form and language to create meaning. • Generally clear and appropriate textual support.
2	3-4 marks • Attempts to engage with texts and organise material, though not always relevant to question. • Some, not always relevant use of concepts and terminology. • Expression may feature inaccuracies.	3-4 marks • Can make some basic points about use of structure, form and language to create meaning. • Can support some points by reference to texts.
1	1-2 marks • Understands texts at a superficial or literal level. • Offers some ideas about texts. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity.	1-2 marks • May identify a few basic stylistic features. • May offer narrative/descriptive comment on texts. • Occasional textual support.
0	0 marks Response not credit worthy or not attempted.	0 marks Response not credit worthy or not attempted.

Component 1 Section A (ii)

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	9-10 marks - Perceptive discussion of texts - Very well-developed argument. - Confident grasp of concepts and apt use of terminology. - Accurate, fluent expression.	9-10 marks - Detailed critical understanding of writers' techniques to create meaning. - Confident and apt textual support.	9-10 marks - Perceptive discussion of significance and influence of context in question focus. - Confident analysis of wider context in which play is written and received.	9-10 marks Confident and informed discussion of other relevant interpretations.
4	7-8 marks - Clearly informed discussion of texts. - Effectively structured argument. - Secure grasp of concepts and secure and sensible use of terminology. - Expression generally accurate and clear.	7-8 marks - Sound analysis and evaluation of writers' techniques to create meaning. - Appropriate and secure textual support.	7-8 marks - Sound appreciation of significance and influence of context in question focus. - Sound analysis of wider context in which play is written and received	7-8 marks Makes clear and purposeful use of other relevant interpretations.
3	5-6 marks - Engages with texts 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 - Clear grasp of writers' use of structure, form and language to create meaning. - Generally clear and appropriate textual support.	5-6 marks - Clear grasp of the importance of context in question focus. - Clear grasp of wider context in which play is written and received.	5-6 marks Makes use of other relevant interpretations.
2	3-4 marks - Attempts to engage with texts and organise material, though not always relevant to question. - Some, not always relevant use of concepts and terminology. - Expression may feature inaccuracies.	3-4 marks - Can make some basic points about use of structure, form and language to create meaning. - Can support some points by reference to texts.	3-4 marks - Can acknowledge the importance of contexts - Makes some connections between play and contexts	3-4 marks Can acknowledge that texts may be interpreted in more than one way.
1	1-2 marks - Understands texts at a superficial or literal level. - Offers some ideas about texts. - Shows some grasp of basic terminology, though this may be occasional. - Errors in expression and lapses in clarity.	1-2 marks - May identify a few basic stylistic features. - May offer narrative/descriptive comment on texts. - Occasional textual support.	1-2 marks - May describe basic context in question focus. - May describe wider context in which play is written and received.	1-2 marks Can describe other views with partial understanding.
0	0 marks Response not credit worthy or not attempted.	0 marks Response not credit worthy or not attempted.	0 marks Response not credit worthy or not attempted.	0 marks Response not credit worthy or not attempted.

Section B: Prose Fiction Post-1900

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

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

Section B: Mark allocation

AO1	AO2	AO3	AO5
10	10	10	10

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

Q6	Examine the view that “<i>The Secret Agent</i> is a warning about the power and danger of illusions”. In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the critical statement where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in presenting ideas raised in the viewpoint/question candidates might draw upon the following: • use of satire to explore the anarchists’ ineptitude and their dependency on believing the illusion that they are fighting for a cause • use of disturbing description, e.g. the description of Stevie’s remains highlights the consequences of the truth being revealed and illusions shattered • characterisation of Verloc and his role as a double agent is used to explore the idea that his whole life (and the life of his family) is dependent on illusions • characterisation of Winnie. Winnie arguably protects her family (and herself) by being complicit in her and Verloc’s illusions of a functioning marriage. However, unlike other characters in the novel she embraces the truth towards the end – and pays the price for this • use of the minor character of the Professor to explore the idea that some people refuse to live in an illusion, consequently becoming a threat to others around them (the fact that he walks round the city with a bomb which is ready to be detonated at any time). In Band 1, narrative/descriptive responses are likely to offer assertions about the novel’s presentation of the ideas in the viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of ideas and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which the novel explores the ideas referenced in the viewpoint, and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the intended impact/consequences of acts of anarchism/terrorism • early C20th politics/international affairs • (Late Victorian?) Edwardian family values • historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real-life models for characters • terrorism. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the discussion of the ideas raised by the viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the ideas in the question. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q7	“<i>The Secret Agent</i> presents us with a world characterised by manipulation and exploitation.” In the light of this statement, discuss Conrad’s presentation of power in <i>The Secret Agent</i>. In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the statement where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in presenting the ideas in the viewpoint and the presentation of the ideas in the question through narrative techniques and language choices, candidates might draw upon the following: • the character of the Professor could be interpreted as a product of a flawed political system, one which encourages fundamentalism or could be a study of ruthless, amoral power • relationship between Verloc and Stevie is deeply manipulative and exploitative, resulting in Stevie’s death • character of Stevie. Used by Conrad to explore the anger and rage experienced by those who feel they have little power in society/little voice. This anger manifests itself in Stevie’s violent outbursts • Winnie’s stabbing of Verloc signals a temporary reversal in the power dynamic of their marriage • character of Inspector Heat is used to explore the pursuit of institutional power and the consequential endemic corruption this creates. In Band 1, narrative/descriptive responses are likely to assert one or more characters who could be linked to the view in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Conrad presents the ideas in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • underpinning philosophies of anarchism/terrorism • early C20th politics/international affairs • Edwardian family values • historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real-life models for characters • morality/personal relationships. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the ideas discussed in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Conrad’s presentation of these ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

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

Q8	How far do you agree that “in <i>A Room with a View</i> characters are not always rewarded for their honesty”? In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the viewpoint in the question where candidates have engaged in a clear, well organized and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to narrate sections of the novel and describe events which could be linked to the view in the question in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of character and abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • use of chapter names highlights the fact that lying, both to others and to oneself is prevalent in the novel • use of the Emersons highlights the price paid for lying, e.g. they are ostracised from society for expressing their liberal, egalitarian views • use of music and art as catalysts in the novel, allowing Lucy to express her honest desires. Ambivalent response from characters, with some wishing that she keeps such desires to herself • crafting of the end of the novel presents the consequences of Lucy’s honesty (to herself and others); she follows her own personal desires but is ostracized by her family because of her choices • could argue that Forster is encouraging the reader towards choosing honesty (especially being truthful to one’s self) by his use of setting. Italy is associated with truth, beauty, nature and is treated favourably whereas England is linked to emotional paralysis and is presented more negatively. In Band 1, narrative/descriptive responses are likely to assert points relating to the viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents ideas in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the English class system • women's status and related ideas about marriage/property/education • political / philosophical radicalism • Edwardian codes of manners/customs/morals • Victorian/Edwardian ideas of masculinity/femininity. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of context.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>A Room with a View</i> which are relevant to the presentation of ideas related to the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Forster's presentation of these ideas Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q9	Explore the view that “<i>A Room with a View</i> is a novel about the consequences of crossing boundaries”. In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged in a clear, well organized and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to narrate sections of the novel and describe characters and events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas, characters and events in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • use of antithetical setting, e.g. Italy and England to explore the conflict caused by crossing geographical boundaries • extended motif/metaphor of the antithesis between the outside and inside used to explore the consequences of crossing societal and personal boundaries • extended motif of Renaissance vs medieval, e.g. in the descriptions of Cecil and George and in the descriptions of the art in Florence. Used to explore the positive consequences of crossing traditional, archaic and punitive societal and personal boundaries • younger and older characters are set up in opposition to one another from the beginning. Used to explore the growth of more libertarian ideas in the younger generation and the consequences of transgressing boundaries set by older generations • characterization of Lucy used to explore both the positive and negative consequences of crossing social, personal and geographical boundaries. In Band 1, narrative/descriptive responses are likely to assert points related to the view with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents ideas relating to the view in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the restrictions and changing nature of the English class system • women's status and related ideas about education/marriage/property • Edwardian codes of manners/customs/morals • English values/traditions and the conflict with foreign culture. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of context
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>A Room with a View</i> which are relevant to the ideas raised by the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Forster's presentation of characters and ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text. At this level, candidates might challenge the assertions in the question and suggest readings which take issue with the idea put forward in the critical statement.

Emyr Humphreys: *A Toy Epic* (Seren)

Q10	How far would you agree that in <i>A Toy Epic</i> “modernism is a destructive force”? In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to view where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion, which engages fully with the viewpoint.
AO2	In their analysis of the ways meanings are shaped in presenting the ideas in the question through narrative techniques and language choices, candidates might draw upon the following: • use of Albie to explore the conflict caused by contrasting and changing political/social forces • crafting of the boys to represent the changes/polarities at work in a more modern Wales/Great Britain: Iorwerth - challenged by growing anglicization; Albie's beliefs/values in the face of approaching war used to identify a much larger political impetus and Michael is used to explore the growing sense of nationalism • conflation between class and modernism – older, established class structures are shifting and with this come shifting identities and ambitions • use of the setting of the town to explore the threat of growing modernity, e.g. bicycle crash • some candidates may engage with the idea of ‘war’ as an example of modernity and could explore the growing threat of future conflict. In Band 1, narrative/descriptive responses are likely to assert points about the ideas in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Humphreys presents ideas and the ways in which different audiences understand these. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • class values / respectability / social aspiration. • education • church/country/town settings • impact of war on society and impending conflict • poverty and unemployment between the wars • political movements – communism, socialism, fascism and nationalism • church and chapel • Anglicisation. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the given viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Humphreys’ presentation of relevant ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

Q11	Examine the view that “<i>A Toy Epic</i> is a story of innocence lost”. In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the given viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to narrate sections of the novel and describe characters/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>A Toy Epic</i> in the presentation of the ideas in the question through narrative techniques and language choices, candidates might draw upon the following: • the arc of the novel traces all three boys from childhood to late adolescence allowing Humphreys to explore their loss of innocence • use of different narrative voices to explore the different ways the boys experience loss of innocence • motif of war throughout the novel reminds the reader of the impact of such a threat on the boys’ lives but also on society as a whole • characterisation of Iorwerth to explore the awareness of mortality and consequent loss of innocence which develops when growing up. He is affected by death; he imagines Jac Owens’ body ‘on the water like a dead fish’, and cannot cope with his father’s illness, ‘I see the shadow of death across my father’s face, and across the face of the whole world’ • crafting of the end of the novel highlights the boys’ futile attempts to return to a time of innocence, e.g. the failed game of hide and seek. In Band 1, narrative/descriptive responses are likely to assert points about the ideas in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support with, perhaps, wider discussion of the symbolism behind Humphreys’ presentation of these ideas. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon Humphreys' presentation of the ideas in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • growing modernity in Wales in the 1930s • demographic shift from coast to towns • poverty and unemployment between the wars • political movements – communism, socialism, fascism and nationalism • class values / respectability/social aspiration • impending war/impact of war • church and chapel • Anglicisation. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the presentation of the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Humphreys' presentation of these ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

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

Q12	How far would you agree with the view that “the relationships in <i>Wide Sargasso Sea</i> are characterised by cruelty and violence”? In the course of your response, you must give close consideration to relevant contexts.[40]
AO1	We will reward coherent, well-structured, relevant responses to the where candidates have engaged with the viewpoint/presentation of the ideas in the question in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to narrate sections of the novel and describe events and characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in presenting ideas about the presentation of the ideas in the question through narrative techniques and language choices, candidates might draw upon the following: • mode of narration allows the reader to understand that most characters desire to be loved and are dramatically affected by those who betray and/or leave them • crafting of mother-daughter relationships in the novel both supports and challenges the view. There is a lack of maternal connection between Annette and Antoinette. Christophine and Aunt Caro act as mother-substitutes for Antoinette but they also leave. • societal relationships such as the ones between the black, white and Creole communities are saturated with cruelty and violence, e.g. the burning down of the Cosways' house • potion as a symbol of disordered, cruel love – its effects do not last just as any love between Antoinette and Rochester does not last • use of minor characters to explore the idea that ‘genuine’ emotions/relationships are crushed and/or dismissed, e.g. when the ‘nameless boy’ begs to be taken with Rochester because he loves him ‘very much’ Rochester reacts ‘angrily’. In Band 1, narrative/descriptive responses are likely to assert points about the ideas in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents the ideas in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • attitudes towards marriage • status of women in English and Caribbean cultures • slavery and emancipation • colonial influence • wealth • English inheritance laws • the supernatural (Obeah) • customs and ceremonies. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to the presentation of the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Rhys’s presentation of these ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

Q13	Explore the view that “in <i>Wide Sargasso Sea</i> all the characters are outsiders in some way”. In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to describe characters and events in the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the critical statement in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>Wide Sargasso Sea</i> in presenting ideas which engage with the viewpoint, candidates might draw upon the following: • use of militaristic language in the opening of the novel marks the Cosways as outsiders from the very beginning, e.g. ‘They say when trouble comes close ranks, and so the white people did. But we were not in their ranks.’ • use of animal imagery to explore the outsider status of Creoles, e.g. ‘cockroaches’ • mode of narration allows the characters some room to both challenge and affirm their position as outsiders as it allows the reader access to their ‘version’ of events. • characterisation of Antoinette as an outsider in a number of different ways throughout the novel, e.g. ‘So between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all’ • description of setting highlights Rochester’s status as an outsider as he feels that he does not fit in, e.g. ‘And I hated the place . . . I hated its beauty and its magic and the secret I would never know’. In Band 1, narrative/descriptive responses are likely to assert points about the statement with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents ideas related to the viewpoint and the ways in which different audiences understand her techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • slavery and emancipation • colonial influence / ownership of different islands /tensions between France and England • status of women in English and Caribbean cultures • wealth • gender roles in English and Caribbean cultures • attitudes towards marriage • the supernatural (Obeah) • religion and its role in colonisation • customs and ceremonies. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to the presentation of ideas related to the viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Rhys’s presentation of these ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

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

Q14	How far do you agree with the view that “in <i>The Remains of the Day</i> the character Stevens at the end of the novel is no different from the Stevens at the beginning”? In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>The Remains of The Day</i> through narrative techniques and language choices, candidates might draw upon the following: • characterisation of Miss Kenton as catalyst for at least partial change – her and Stevens’ argument about the Jewish maids and his visit to her at the end of the novel • crafting of the end of the novel, e.g. Stevens’ weeping on the pier indicates that he has at least allowed himself to think about the price he has paid for his duty. However, his insistence that Lord Darlington was ‘misguided’ indicates that he cannot face the real truth about the man he dedicated his life to • the journey Stevens undertakes marks a significant change – furthest he has ventured from Darlington Hall in his career, e.g. ‘I imagine the experience of unease mixed with exhilaration often described in connection with this moment is very similar to what I felt in the Ford as the surroundings grew strange around me’. • use of setting to explore Stevens’ reluctance to change and to accept that his beloved country has changed. Highlights his love of traditional English values and ideas of imperial strength, ‘We call this land of ours <i>Great</i> Britain, and there may be those who believe this a somewhat immodest practice’. • use of foils, e.g. the meeting between Stevens and Miss Kenton/Mrs Benn towards the end of the novel. Miss Kenton’s refusal to return to Darlington Hall throws Stevens’ desire to return to the past and reject change into sharp relief. In Band 1, narrative/descriptive responses are likely to assert ideas related to the critical viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ideas in the critical viewpoint and the ways in which different audiences understand its effects. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the British class system • the influence of WW1 and 2 • American influences • working-class culture and values after the wars • conventions of behaviour / personal relationships • Englishness – rural life; seashores; pub culture. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to the ideas in the critical viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u>. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q15	“A novel where characters attempt, but fail, to connect with others.” In the light of this statement explore Ishiguro’s presentation of relationships in <i>The Remains of the Day</i>. In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	We will reward coherent, well-structured, relevant responses to this view where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses will tend to describe one or more settings/characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in exploring this view through narrative techniques and language choices, candidates might draw upon the following: • motif of bantering is used to explore Stevens’ ongoing (and persistently failed) attempts to connect with his new employer Farraday • crafting of the end of the novel. Stevens’ refusal to give up on his attempts to forge a connection with Farraday is at once pathetic and noble, e.g. ‘I will begin practising with renewed effort’ • relationship between Stevens and his father is characterised by a failure to connect, their distant relationship is governed by duty and loyalty to their profession rather than each other, e.g. ‘My difficulty was further compounded by the fact that for some years my father and I had tended - for some reason I have never really fathomed – to converse less and less’ • symbol of the flowers used to explore Miss Kenton’s attempts to connect with Stevens • use of minor characters to explore the idea that Stevens finds it difficult to connect with people outside of the rigid hierarchy of Darlington Hall. In Band 1, narrative/descriptive responses are likely to assert points about one or more examples of the ideas in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents the ideas in the question and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the British class system • working-class culture and values after the wars • patriotism • the influence of WW1 and 2 • conventions of behaviour / personal relationships • rural life in England. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel
AO5	Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to the presentation of the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Ishiguro's presentation of these ideas. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Component 1 Section B Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	9-10 marks - Perceptive discussion of text - Very well-developed argument. - Confident grasp of concepts and apt use of terminology. - Accurate, fluent expression.	9-10 marks - Detailed critical understanding of writers' techniques to create meaning. - Confident and apt textual support.	9-10 marks - Perceptive discussion of significance and influence of context. - Confident analysis of wider context in which novel is written and received.	9-10 marks Confident and informed discussion of other relevant interpretations.
4	7-8 marks - Clearly informed discussion of text. - Effectively structured argument. - Secure grasp of concepts and secure and sensible use of terminology. - Expression generally accurate and clear.	7-8 marks - Sound analysis and evaluation of writers' techniques to create meaning. - Appropriate and secure textual support.	7-8 marks - Sound appreciation of significance and influence of context. - Sound analysis of wider context in which novel is written and received	7-8 marks Makes clear and purposeful use of other relevant interpretations.
3	5-6 marks - Engages with text 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 - Clear grasp of writers' use of structure, form and language to create meaning. - Generally clear and appropriate textual support.	5-6 marks - Clear grasp of the importance of context. - Clear grasp of wider context in which novel is written and received.	5-6 marks Makes use of other relevant interpretations.
2	3-4 marks - Attempts to engage with text and organise material, though not always relevant to question. - Some, not always relevant use of concepts and terminology. - Expression may feature inaccuracies.	3-4 marks - Can make some basic points about use of structure, form and language to create meaning. - Can support some points by reference to texts.	3-4 marks - Can acknowledge the importance of contexts - Makes some connections between novel and contexts	3-4 marks Can acknowledge that texts may be interpreted in more than one way.
1	1-2 marks - Understands text at a superficial or literal level. - Offers some ideas about texts. - Shows some grasp of basic terminology, though this may be occasional. - Errors in expression and lapses in clarity.	1-2 marks - May identify a few basic stylistic features. - May offer narrative/descriptive comment on texts. - Occasional textual support.	1-2 marks - May describe basic context - May describe wider context in which novel is written and received.	1-2 marks Can describe other views with partial understanding.
0	0 marks Response not credit worthy or not attempted.			

B720U10-1 EDUQAS GCE AS English Literature – Component 1 MS S25/CB