



GCE AS MARKING SCHEME

SUMMER 2025

**AS
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 2
B710U20-1**

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.

EDUQAS GCE AS ENGLISH LANGUAGE AND LITERATURE

COMPONENT 2: DRAMA AND NON-LITERARY TEXTS

SUMMER 2025 MARK SCHEME

General Advice

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

Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write **"Refer to P/E"** on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

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, and particularly, by a **final comment on the candidate's response to the question as a whole**. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. 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.

Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.

Prior to the Conference

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

At the Conference

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

After the Conference

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

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

Section A: Post-1900 drama

Mark Allocation

	AO1	AO2	AO3
Part (i)	10	10	-
Part (ii)	10	10	20

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below.

Candidates may choose to discuss stylistic features and parts of the novels which do not appear in the mark scheme. Reward all valid points.

Each question is in two parts. In both parts of the question, candidates are required to:

- **apply concepts and methods from integrated linguistic and literary study**
- **analyse how meanings are shaped**

and in part (ii) candidates are also required to:

- **demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

Alan Bennett: *The History Boys* (Faber)

Q1 (i)	Remind yourself of page 41 “Mrs Lintott So have the boys given you a nickname?” to page 43 “Irwin Nothing. No. Nothing.” Using integrated linguistic and literary approaches discuss how Bennett presents the characters and situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Bennett presents the characters and situation in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • rare conversation between Lintott and Irwin • discussion of their relationship with the boys • Posner confiding in Irwin—perceived respect/trust • Lintott’s self-deprecating comments • her ‘words of wisdom’ • Posner’s sense of defeat.

(ii)	Discuss how Bennett presents attitudes towards masculinity in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of masculinity in the play as a whole. Candidates are free to discuss different interpretations of masculinity as long as they consider how Bennett establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • all-boys school • only one female speaking character • struggles with sexuality • male stereotypes, including those towards literature and studying • power struggles between Headmaster, Hector, and Irwin.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • setting in 1980s UK • attitudes towards education and ambition • academic rivalry • gender roles • sexuality in 1980s UK.

Q2 (i)	Remind yourself of page 100 from “Irwin I didn’t know you were that way inclined.” to page 102 “Dakin . . . It is going to happen.” Using integrated linguistic and literary approaches discuss how Bennett presents Irwin and Dakin in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Bennett presents Irwin and Dakin here. Look for and reward all valid interpretations. Candidates may choose to explore: • sense of panic from Irwin • bravado and a sense of recklessness from Dakin • Dakin’s subsequent questions and confusion • Irwin’s sense of responsibility and defence of Hector • Dakin’s sexual humour and challenge to Irwin.

(ii)	Discuss how Bennett presents Dakin in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of Dakin in the play as a whole. Candidates are free to discuss different interpretations of Dakin as long as they consider how Bennett establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • perceived as the leader • favourite of both Hector and Irwin, although he manipulates them both • sexually advanced and confident • challenges authority • friendships with the boys • lack of moral code.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the setting of the play in the 1980s • sexuality in 1980s UK • gender roles • education and league tables- Conservative govt 1980s • teenagers in 1980s.

Diane Samuels: *Kindertransport* (Nick Hern)

Q3 (i)	Remind yourself of page 35 from “LIL. The only jobs they’ll let them do is as servants.” to page 37 “FAITH. So what else did she change?”. Using integrated linguistic and literary approaches discuss how Samuels presents the characters and situation in this extract. [20]
A01	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Samuels presents the characters and situation. Look for and reward all valid interpretations. Candidates may choose to consider: • dual narrative running concurrently • honesty from Lil mixed with some humour • simple interrogatives from Eva suggesting fear or panic • Lil as practical, whereas Eva as naïve • Faith’s genuine interest, but confusion • changes in identity.

(ii)	With reference to at least two other episodes from <i>Kindertransport</i>, discuss how Samuels presents attitudes towards change. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of change across different time periods in the play as a whole. Candidates are free to discuss different interpretations of change as long as they consider how Samuels establishes these across different time periods. Look for and reward all valid interpretations. Candidates may choose to explore: • most responses will focus on issues relating to the war, which have effects for both time periods in the play • evacuation of German Jews and the evacuation of children in the UK • changes in family situations and home life • changes in language; adapting to new situations • Eva's journey to becoming Evelyn – shedding her German Jewish identity and the internal conflict she undergoes • change in attitudes towards role of daughter – Faith and Eva • Helga's response to the change she finds in her daughter • Samuels draws on the stories of Kindertransport survivors who were angry at not being allowed to stay and die with their parents • Evelyn's problems with change as an adult, e.g. her inability to deal with authority figures; her coldness to Faith; her desire to keep Faith her 'little girl forever'.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • Nazism and political ideologies • issues surrounding evacuations, especially of separation from mothers • separation anxiety • German Jewish identity • issues of national identity • different time periods.

Q4 (i)	Remind yourself of page 64 from “GUARD. What country you from?” to page 65 “EVA. There is!”. Using integrated linguistic and literary approaches explore how Samuels presents the characters and situation in this extract. [20]
A01	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Samuels presents the characters and situation in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • fear and panic from Eva • sense of abandonment • Guard’s questioning and suspicious nature • Lil’s panic, mixed with relief • Eva’s refusal to give up on her parents • sense of hope from Eva, and fervent belief in her parents • frustration and misery at the responses from Lil and the Guard.

(ii)	With reference to at least two other episodes from the play, explore how Samuels presents attitudes towards trust in <i>Kindertransport</i>. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of trust in the play as a whole. Candidates are free to discuss different interpretations of trust as long as they consider how Samuels establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • most responses will focus on issues relating to mothers and daughters, which have effects for both time periods in the play • trust between mothers and daughters, especially Eva and Helga • impact of age and time on relationships • the lack of trust which causes suffering in the relationship between Evelyn and Faith • creation of trust between Lil and Eva • suffering of an entire generation.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the effects of war on later generations of children • effects of war on Evelyn as an adult • issues surrounding evacuations, especially of separation from mothers • separation anxiety • concerns regarding identity and protection.

Edward Albee: *Who's Afraid of Virginia Woolf?* (Vintage Classics)

Q5 (i)	Remind yourself of page 25 “GEORGE: And now we’ll never know. Shucks!” to page 27 “NICK: . . . at boxing, really.” Using integrated linguistic and literary approaches discuss how Albee presents the characters and situation in this extract. [20]
A01	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Albee presents the characters and situation in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • admiration from all for Nick and his accomplishments • George genuinely impressed, but tries to hide it • Martha takes advantage of the information to belittle George • insults traded between them • power struggle in front of their guests • confrontational attitude from both Martha and George.

(ii)	With reference to at least two other episodes from <i>Who's Afraid of Virginia Woolf?</i>, discuss how Albee presents gender stereotypes in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of gender stereotypes in the play as a whole. Candidates are free to discuss different interpretations of gender stereotypes as long as they consider how Albee establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • contrast between Nick as the perfect example of masculinity compared with George's imperfections • Nick—sporting hero, academic, high achiever • George as an academic disappointment • Martha as an unconventional domineering female • Honey as more stereotypically feminine • marriage driven by social ambition.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • Gender roles in 1950s America • marriage • masculinity in 1950s America • attitudes towards marriage and parenthood in society at the time • political context of times – cold war • the American Dream • inter-generational tensions in society.

Q6 (i)	Remind yourself of page 94 “GEORGE [<i>nodding his head . . . speaks with compassion</i>]: I should have known.” to page 95 “HONEY: Who rang? Someone rang!”. Using integrated linguistic and literary approaches discuss how Albee presents George and Honey in this extract. [20]
A01	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Albee presents George and Honey in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • George’s taunting of Honey with this information • her fear and panic • her sense of confusion • his feeling as if he has finally won a small victory • George’s continual cruelty in his words to Honey • his gloating and elation.

(ii)	With reference to at least two other episodes from <i>Who's Afraid of Virginia Woolf?</i>, discuss how Albee presents attitudes towards failure in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of how failure is presented in the play. Candidates are free to discuss different episodes as long as they consider how Albee establishes a sense of failure within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Martha's presentation as a failure of American consumerism – gin drinking, sexually voracious • her dissatisfaction with her husband in all areas of life-both romantically and financially • Martha's relationship with her father • George's and Martha's marriage • the failure of his academic career • the failure of both couples to have a child • Honey's fake pregnancy • the idea that neither couple can face the truth of their marriage and the numerous factors involved with this • George's failed novel and it's possible link to his back story • Nick's reasons for marrying Honey.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • American society of early 1960s • the 'ideal' family and its lack of evidence in the play • gender roles and tensions in America • a contextual view of marriage • academic/university life • parents and children • contextual fears regarding the Cold War.

Brian Friel: *Translations* (Faber)

Q7 (i)	Remind yourself of page 16 “Maire Map of America.” to page 18 “Bridget . . . He didn’t say.” Using integrated linguistic and literary approaches discuss how Friel presents the characters and situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Friel presents character and situation. Look for and reward all valid interpretations. Candidates may choose to explore: • tense conversation between Maire and Manus • her sense of frustration with him • his frustration that she does not understand his predicament • realisation that he cannot apply for the job • Bridget’s comments about the crops.

(ii)	With reference to at least two other episodes from the play, discuss how Friel presents conflict in <i>Translations</i>. [40]
A01	Candidates should select appropriate supporting evidence from the text and apply linguistic and literary terminology in their analysis. Accuracy and coherence 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.
A02	Candidates need to show understanding of the presentation of conflict in the play as a whole. Candidates are free to discuss different examples as long as they consider how Friel establishes conflict within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • loss of the Irish language and acceptance/rejection of English • conflict between the traditional and modernisation • colonising soldiers and nationalists • Yolland's various conflicts • physical conflict.
A03	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • linguistic context – Gaelic language • historical context of the play — mapping of Ireland • the difficulties of communication between soldiers and locals • rural economy of Ireland • nationalism • relationships between men and women • colonisation.

Q8 (i)	Remind yourself of page 69 “Owen You’re being damned stupid, Manus.” to page 71 “Manus . . . he’s very fond of soda bread.” Using integrated linguistic and literary approaches discuss how Friel presents Owen and Manus in this extract. [20]
A01	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Friel presents Owen and Manus in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • sense of desperation from Manus • Owen’s practical and protective comments • his concern over what happens to Manus • Manus clearly traumatised by what has happened • his sense of regret • issues of responsibility as he worries about his father.

(ii)	With reference to at least two other episodes from the play, discuss how Friel presents male faults and failures in <i>Translations</i>. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of male faults and failures in the play as a whole. Candidates are free to discuss different interpretations, as long as they consider how Friel establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Hugh's failure as a father and his treatment of Manus • Hugh's failure to adapt to the new way of life • Manus' inability to progress • his failed relationship with Maire • Owen as a contrast to his father • Yolland's disappearance • Lancey's lack of social skills • Jimmy Jack's failed potential.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • education in rural Ireland- hedge schools and National Schools • Ireland in the 1830s, with reference to 1980s and the 'Troubles' • Anglo-Irish history and conflict • gender roles • relationships between men and women • colonialism • linguistic background of rural Ireland.

Tennessee Williams: *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Q9 (i)	Remind yourself of page 24 “MARGARET: Always had to suck up to people . . .” to page 26 “MARGARET: . . . yeah! I shouldn’t have told you . . .” Using integrated linguistic and literary approaches discuss how Williams presents Maggie in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Williams presents Maggie in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • self-righteousness from Maggie • proud of what she has achieved • but aware of how she may not fit in • her uncertainty when Brick fails to reply • sense of regret • determination to reveal the truth, but begins to regret doing so.

(ii)	With reference to at least two other episodes from <i>Cat on a Hot Tin Roof</i>, discuss how Williams presents rivalry in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of rivalry in the play as a whole. Candidates are free to discuss different interpretations of rivalry, as long as they consider how Williams establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Maggie's jealousy of Brick and his relationship with Skipper • her clear love and defence of him • rivalry between her, and Mae and Gooper • issues of inheritance • rivalry between Mae and Gooper, and rest of the family • relationship between Big Daddy and Big Mama.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • America, especially the 'Deep South' in the 1950s • nuclear family concept • gender concerns in 1950s America • marriage • issues of inheritance • America as country of business and materialism • masculinity in Deep South.

10 (i)	Remind yourself of page 61 “BIG DADY [<i>gently</i>]: Now, hold on, hold on a minute, son.” to page 63 “BIG DADDY: Well, I want yours. Git up!” Using integrated linguistic and literary approaches discuss how Williams presents Big Daddy and Brick in this extract. [20]
A01	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Williams presents Big Daddy and Brick. Look for and reward all valid interpretations. Candidates may choose to explore: • tense conversation between father and son • Big Daddy attempts to placate Brick • Brick’s refusal to listen and his anger • Big Daddy’s attempts to understand Brick met with total rejection • Brick’s fury at what Big Daddy is suggesting • interrupted speech throughout • genuine affection from Big Daddy at the end.

(ii)	With reference to at least two other episodes from the play, discuss how Williams presents Big Daddy. [40]
A01	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
A02	Candidates need to show understanding of the presentation Big Daddy in the play as a whole. Candidates are free to discuss different aspects of his character as long as they consider how Williams establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • mainly present in Act II • domineering, both physically and emotionally • comments on mendacity, but deceived by lies told to him • relationship with Big Mama and his children • rude and deliberately offensive at times • fear of the future.
A03	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the concept of the nuclear family in America in the 1950s • position of men and women in the Deep South • patriarchal power • marriage • family life • plantation lifestyle.

Assessment Grid for Component 2 Section A: Drama (i)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)
5	9-10 marks - thorough knowledge, understanding and insights gained from integrated study - purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response, - confident and fluent expression	9-10 marks - perceptive analysis of how language choices, form and structure affect meaning - mature reading of texts - confident understanding of and appreciation of writers' techniques
4	7-8 marks - clear evidence of integrated study - secure use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised and shaped response	7-8 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features
3	5-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - clearly organised	5-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of texts - sensible reading of implicit meaning - sensible understanding of literary/linguistic features
2	3-4 marks - basic evidence of integrated study - basic use of key terminology, though may include some inaccuracy - basic understanding of concepts and methods - lapses in quality of written expression - straightforward organisation	3-4 marks - basic analysis of how language choices, form and structure affect meaning - awareness of key linguistic/ literary features - straightforward understanding of texts with some generalisation and simplification
1	- limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-2 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts
0	0 marks: response not worthy of credit	

Assessment Grid for Component 2 Section A: Drama (ii)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received 20 marks
5	9-10 marks - thorough knowledge, understanding and insights gained from integrated study - purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response, utilising an academic style and register - confident and fluent expression	9-10 marks - perceptive analysis of how language choices, form and structure affect meaning - mature reading of texts - confident understanding of and appreciation of writers' techniques	17-20 marks - confident evaluation of impact of contextual factors in shaping the production and reception of texts - confident grasp of overview
4	7-8 marks - clear evidence of integrated study - secure use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised and shaped response	7-8 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features	13-16 marks - clear awareness of the influence of contextual factors on the production and reception of texts - secure grasp of overview
3	5-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - clearly organised	5-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of texts - sensible reading of implicit meaning - sensible understanding of literary/ linguistic features	9-12 marks - sensible awareness of the influence of contextual factors on the production and reception of texts - sensible grasp of overview
2	3-4 marks - basic evidence of integrated study - basic use of key terminology, though may include some inaccuracy - basic understanding of concepts and methods - lapses in quality of written expression - straightforward organisation	3-4 marks - basic analysis of how language choices, form and structure affect meaning - awareness of key linguistic/ literary features - straightforward understanding of texts with some generalisation and simplification	5-8 marks - basic awareness of the influence of contextual factors on the production and reception of texts - basic overview
1	1-2 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity	1-2 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts	1-4 marks - limited awareness of the influence of contextual factors on the production and reception of texts - limited overview
0	0 marks: response not worthy of credit		

Section B: Non-literary texts

Mark Allocation

	AO1	AO2	AO3
Marks	20	20	20

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below.

Candidates may choose to discuss stylistic features and parts of the non-literary texts which do not appear in the mark scheme. Reward all valid points.

There is a choice of two questions for each text. Candidates must answer one question on the text they have studied.

In each question, candidates are required to:

- **apply concepts and methods from integrated linguistic and literary study**
- **analyse how meanings are shaped**
- **demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

Andrea Ashworth: *Once in a House on Fire* (Picador)

Q11	Using integrated linguistic and literary approaches, discuss Ashworth's presentation of friendship in <i>Once in a House on Fire</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the of friendship in the text as a whole. Candidates are free to discuss different examples of friendship but should consider how Ashworth presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • the friendship between Andrea and her sisters • Andrea's friends through school and growing up • Lorraine's friends and Andrea's various 'Aunties' • the influence of particular friends • the absence of friends for some of the characters, especially male characters.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • life in England in the 1970s • the nature of the text as autobiography – real people/real events • education linked with status and opportunity • family relationships • gender roles • domestic violence.

Q12	Using integrated linguistic and literary approaches, Ashworth's presentation of criminal behaviour in <i>Once in a House on Fire</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of crime/criminal behaviour in the text as a whole. Candidates are free to discuss different interpretations of crime/criminal behaviour but should consider how Ashworth presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • influence of poverty on criminal acts • acts of racism • the physical violence Andrea, her mother and sisters face at the hands of some of the men • the fear of speaking out against this abuse • Terry's criminal activity and imprisonment • Wendy's shoplifting.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • social stigma attached to divorce and being a single mother in 1970s/1980s • the nature of the text as autobiography—real people/real events • domestic abuse and lack of support from the authorities • concepts of masculinity at the time • role of women/female stereotypes • unemployment and the impact on relationships • role of education.

Jenny Diski: Skating to Antarctica (Virago)

Q13	Using integrated linguistic and literary approaches, explore Diski's presentation of loneliness in <i>Skating to Antarctica</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation loneliness in the text as a whole. Candidates are free to discuss different examples but should consider how Diski presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • Diski's childhood experiences • being an only child • time spent in her cabin • some of the tours she experiences • isolation whilst travelling • travelling encounters including, Butch, Daniel, and Emily and Manny Roth are somewhat forced • her experiences dealing with her past • time in hospital.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the significance of the autobiographical nature of the text • gender roles • poverty • issues of abuse • attitudes towards mental health • experiences of travel and adventure.

Q14	Using integrated linguistic and literary approaches, explore Diski's presentation of motherhood in <i>Skating to Antarctica</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of motherhood in the text as a whole. Candidates are free to discuss different examples of motherhood but should consider how Diski presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • experiences with her own mother • her behaviour as a mother • Paramount Court • time spent in hospital • other mothers in the text she meets travelling • moving to Hove.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the significance of the autobiographical nature of the text • attitudes towards mental illness • physical abuse • poverty • gender roles

Dave Eggers: *A Heartbreaking Work of Staggering Genius* (Picador)

Q15	Using integrated linguistic and literary approaches, discuss Eggers' presentation of the difficulties he faces as a surrogate father figure in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of the difficulties he faces in this role in the text as a whole. Candidates are free to discuss different examples, but should consider how Eggers presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • Eggers as brother and 'father' • the ease with which he accepts this role and his constant feelings of inadequacy as a parent • his occasional resentment of this role • Eggers' highly overprotective behaviour • fear of being judged by those in authority, and his difficulties when having to explain their 'situation' • complications regarding education and finance • domestic arrangements • Eggers' implication that parents/parenting is not something which has to conform to conventional expectations.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the nature of the text as a memoir and the real situations described in it • issues regarding adoption and education • cultural/societal concerns in America at the time • Generation X and slackers • different approaches to fatherhood—Eggers exhibits attitudes from different generations (strict discipline e.g. 1950s, and more relaxed, modern approaches) • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described.

Q16	Using integrated linguistic and literary approaches, discuss how Eggers presents attitudes towards loss in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of loss in the text as a whole. Candidates are free to discuss different examples but should consider how Eggers presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • most responses will focus around the way he responds to the death of his mother and its lasting impact on him • examples may come from any part of the text, but especially from the start and end • his relationship with his father and reaction to his death • his loss of independence in having to look after Toph • the confessional nature of the MTV episode • constant self-recrimination from Eggers about his conduct.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the nature of the text as a memoir and the real situations described in it • issues regarding adoption and education • cultural/societal concerns in America at the time • attitudes towards parenting • role of mother/father • lessons learnt from parents/his own father.

Truman Capote: *In Cold Blood* (Penguin Classics)

Q15	Using integrated linguistic and literary approaches, discuss Capote's presentation of Perry's family as a failure of the American Dream in <i>In Cold Blood</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of Perry's family in the text as a whole. Candidates are free to discuss different examples but should consider how these are presented by Capote. Look for and reward all valid interpretations. Candidates may choose to explore: • Perry and his early childhood • lifestyle and deaths of Fern and Jimmy • Barbara's relationship with Perry and apparent happy marriage • Perry's relationship with his father • marriage between Tex John and Flo.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • America in the 1950/60s • concept of American Dream • family roles and relationships • gender roles • social security • concepts of education.

Q18	Using integrated linguistic and literary approaches, discuss Capote's presentation of prison life in <i>In Cold Blood</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the different ways prison life is presented in the text as a whole. Candidates are free to discuss different examples but should consider how Capote presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • the experiences of Perry and Dick whilst institutionalised • Perry's friendship with Willie-Jay • the view that prison does not reform people, and the fact that Dick first hears about the Clutters from Floyd Wells, whilst in prison • various descriptions of different prisons, but particularly Lansing • their different experiences in Finney County jailhouse, with Perry confined to a cell reserved for female prisoners • their experiences of life on 'Death Row' and the other inmates they encounter here • Perry's hunger strike as an attempt to gain some control over his fate • the numerous appeals and the effect this has on Perry and Dick (5 years spent on 'Death Row').
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • concept of American Dream • rural American society in the 1950s/60s • sociology of urban/rural communities • justice system • crime and policing • teenage life • family relationships.

George Orwell: *Homage to Catalonia* (Penguin Classics)

Q19	Using integrated linguistic and literary approaches, discuss how Orwell presents loneliness and isolation in <i>Homage to Catalonia</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of loneliness/isolation in the text as a whole. Candidates are free to discuss different examples but should consider how Orwell presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • initial excitement and enthusiasm to fight • his struggles with language and <i>mañana</i> attitude • boredom and squalor in the trenches • his time in hospital • frustration on his return to Barcelona • in fighting on the Republican side.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the political and human aspects involved in the Spanish Civil War • 1930s and the rise of Fascism • class and political struggles • life on the front line • military equipment • Communism and Socialism.

Q20	Using integrated linguistic and literary approaches, discuss Orwell's presentation of failure in in <i>Homage to Catalonia</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the presentation of failure in the text as a whole. Candidates are free to discuss different examples of failure, but should consider how Orwell presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • Orwell's experiences of perceived political failures • his descriptions of the poor physical conditions on the front line • failure to supply soldiers • his own personal failures • failures in relationships • contrast on his return to Barcelona.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • Communism/Fascism • role of narrator in autobiographical writing • Spain in the 1930s • Warfare and hospitalisation • political ideologies • Barcelona in the Spanish Civil War • class struggles and Marxism.

Assessment Grid for Component 2 Section B: Non-literary texts

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 20 marks	AO2 Analyse ways in which meanings are shaped in texts 20 marks	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received 20 marks
5	17-20 marks - thorough knowledge, understanding and insights gained from integrated study - purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response, utilising an academic style and register - confident and fluent expression	17-20 marks - perceptive analysis of how language choices, form and structure affect meaning - mature reading of texts - confident understanding of and appreciation of writers' techniques	17-20 marks - confident evaluation of impact of contextual factors in shaping the production and reception of texts - confident grasp of overview
4	13-16 marks - clear evidence of integrated study - secure use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised and shaped response	13-16 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features	13-16 marks - clear awareness of the influence of contextual factors on the production and reception of texts - secure grasp of overview
3	9-12 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - clearly organised	9-12 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of texts - sensible reading of implicit meaning - sensible understanding of literary/ linguistic features	9-12 marks - sensible awareness of the influence of contextual factors on the production and reception of texts - sensible grasp of overview
2	5-8 marks - basic evidence of integrated study - basic use of key terminology, though may include some inaccuracy - basic understanding of concepts and methods - lapses in quality of written expression - straightforward organisation	5-8 marks - basic analysis of how language choices, form and structure affect meaning - awareness of key linguistic/ literary features - straightforward understanding of texts with some generalisation and simplification	5-8 marks - basic awareness of the influence of contextual factors on the production and reception of texts - basic overview
1	1-4 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-4 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts	1-4 marks - limited awareness of the influence of contextual factors on the production and reception of texts - limited overview
0	0 marks: response not worthy of credit		