



GCE AS MARKING SCHEME

SUMMER 2024

**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 2024 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 **15 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 24 “Irwin First class. Bristol welcomes you with open arms.” to page 26 “Irwin ...or fashion at a striptease.” Using integrated linguistic and literary approaches, discuss how Bennett presents Irwin 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 in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • sense of contempt, but honesty with the boys • familiarity with the boys • plays an advisory role • pushes their sense of questioning • provides alternative viewpoints • appears to have their interest at heart.

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(ii)	Discuss how Bennett presents Irwin 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 Irwin in the play as a whole. Candidates are free to discuss different interpretations of Irwin as long as they consider how Bennett establishes his character within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • his differences to Hector • unconventional approach to education • cynical attitude towards education • his lies about Oxford • relationship with the boys • growing sense of honesty as play progresses • weaknesses become increasingly evident to audience.
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 85 from “Mrs Lintott I hesitate to mention this...” to page 85 “Mrs Lintott ...I see, do some of you.” Using integrated linguistic and literary approaches, discuss how Bennett presents Mrs Lintott 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 Mrs Lintott here. Look for and reward all valid interpretations. Candidates may choose to explore: • her frustration at the fact that the boys will not have considered that a woman might interview them • her forthright stance on women in history and society • her confidence and eloquence in stating her cause • argument demonstrates her intelligence which is occasionally ignored by the males • even through her argument, she still identifies how the boys can use this to their advantage in an interview.

(ii)	Discuss how Bennett presents women 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 women in the play as a whole. Candidates are free to discuss different interpretations as long as they consider how Bennett establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Mrs Lintott's position in the school and how her opinions are received by male teachers • the reactions of the boys to her • role of women in history as depicted in the play • Dakin's relationship with the Headmaster's secretary • Mrs Lintott seen as a comic figure for various purposes • her views on men throughout the play • other references to women.
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 • presentation of women from history.

Diane Samuels: *Kindertransport* (Nick Hern)

Q3 (i)	Remind yourself of page 16 from “HELGA. They all knew how fortunate they were.” to page 17 “EVA. ...Muttis and Vatis soon enough.” Using integrated linguistic and literary approaches, discuss how Samuels 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 Samuels presents the characters and situation. Look for and reward all valid interpretations. Candidates may choose to consider: • dual narrative running concurrently • last night before Eva departs • Helga’s retelling of the Ratcatcher story • Ratcatcher’s ominous turns throughout • Faith’s uncertainty at her narrative • Eva’s transformation in the stage directions • her interior monologue outlining her experiences as the train departs.

(ii)	With reference to at least two other episodes from <i>Kindertransport</i>, discuss the dramatic function of the Ratcatcher across different time periods. [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 dramatic function of the Ratcatcher across different time periods in the play as a whole. Candidates are free to discuss different interpretations of Faith as long as they consider how Samuels establishes the dramatic function of the Ratcatcher across different time periods. Look for and reward all valid interpretations. Candidates may choose to explore: • Ratcatcher as the antagonist in the play • his omnipresence, shadow-like nature, and identity as a male • his metaphorical and symbolic roles • playing of many different characters and their significance for Eva • his music and its dramatic importance • 'Pied Piper' imagery • links to trains and journeys.
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: • link to the children of Hamlyn being taken away from their parents • Nazism • issues surrounding evacuations, especially of separation from mothers • separation anxiety • German Jewish identity • the imagery of rats in Nazi Anti-Semitic propaganda • audience reaction to the Ratcatcher.

Q4 (i)	Remind yourself of page 83 from “HELGA. Where have you been?” to page 84 “HELGA. Why have you lost yourself, Eva?”. Using integrated linguistic and literary approaches, explore how Samuels presents Helga and Eva 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 Samuels presents Helga and Eva in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • poignant moment between Helga and Eva • Helga’s confusion over Eva’s actions at the start • her insistence on Eva accompanying her • her attempts to re-adopt the role of mother • her unwillingness to understand Eva’s perspective • Eva’s refusal to commit • the way she procrastinates about giving a direct response to when she will come • her refusal to give up the life she has now.

(ii)	With reference to at least two other episodes from the play explore how Samuels presents the effects of separation 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 the effects of separation in the play as a whole. Candidates are free to discuss different interpretations of separation as long as they consider how Samuels establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • separation designed to ensure safety • Eva is initially confused about separation • refuses to be evacuated for a second time • her fears over separation • may explain why Evelyn does not establish such a strong relationship with Faith • the fact that Faith is moving out of home • Evelyn's rejection of Helga towards the end of the play • her resentment for being sent away.
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 47 “NICK [after a silence]: I...guess...” to page 49 “NICK: ...you two are pretty good. Impressive.” Using integrated linguistic and literary approaches, discuss how Albee presents George and Nick 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 Albee presents George and Nick in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • uncertainty and awkwardness from both at the start • neither really paying the other very much attention • coolness to their relationship • quickly descends into argument • honesty from both in their statements • contempt for each other no longer hidden • George is used to this; Nick isn't.

(ii)	With reference to at least two other episodes from the play, discuss how Albee presents Nick in <i>Who's Afraid of Virginia Woolf?</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 Nick in the play as a whole. Candidates are free to discuss different interpretations of Nick as long as they consider how Albee establishes his character within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • initially presented as a young man full of promise • behaves tactfully at the start but this soon changes • patient with his wife and modest about his achievements, but again this changes as his true self is revealed • his ego begins to show through • his betrayal of Honey • frequently seen as the villain by the end.
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 • 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 82 “MARTHA: You know what’s happened, George?” to page 84 “MARTHA: Total.” Using integrated linguistic and literary approaches discuss how Albee presents George and Martha 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 Albee presents George and Martha in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • sense of resignation from Martha at the start about their marriage • admiration for her comments from George • continued cruel insults between them • disbelief in what they each tell each other • utter contempt from Martha • George resorts to threats • sense of relief at the end.

(ii)	With reference to at least two other episodes from <i>Who's Afraid of Virginia Woolf?</i>, discuss how Albee presents fragile relationships 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 fragile relationships are presented in the play. Candidates are free to discuss different episodes as long as they consider how Albee establishes fragile relationships within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Martha's presentation as a vulgar example 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 relationship with Martha's father • the invention of George and Martha's son • 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 career at the university • George's failed novel and its possible link to his back story • Nick's reasons for marrying Honey • Nick's academic and athletic achievements and the effect it has on Martha and 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 • parents and children • contextual fears regarding the Cold War.

Brian Friel: *Translations* (Faber)

Q7 (i)	Remind yourself of page 32 “Lancey I’ll say what I have to say....” to page 34 “Owen ...that taxes are reduced.” 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: • first introduction of Lancey to the Irish • his awkwardness in speaking to them • his formal and pompous manner • Owen’s ability to work with the English • his reassuring translations and behaviour • importance of mapping and colonialism.

(ii)	With reference to at least two other episodes from the play, discuss how Friel presents nationality in <i>Translations</i>. [40]
AO1	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.
AO2	Candidates need to show understanding of the presentation of nationality in the play as a whole. Candidates are free to discuss different examples as long as they consider how Friel establishes nationality within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Irish characters feelings of pride in their nation and it's language/history • some of them also feel alienated by this • desire to honour national identity • desire to escape • tribal nature of nationality • rejection/acceptance of the English.
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: • linguistic context – Gaelic language • historical context of the play — mapping of Ireland • the difficulties of communication between soldiers and locals • rural economy of Ireland • colonisation.

Q8 (i)	Remind yourself of page 35 Owen The captain is the man who to page 37 “<i>Sarah is staring at Manus.</i>” 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 the characters and situation in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • end of Act I • Owen upbeat and pleased with himself • Yolland’s uncertainty with language and nervousness • his genuine affection for the country and pleasure at being there • his desire to learn Gaelic • the welcome from Hugh • Manus’s objections to the changes • Owen placating his argument at the end.

(ii)	With reference to at least two other episodes in <i>Translations</i> , discuss how Friel presents the importance of translation 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 the importance of translation 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: • the significance of names and naming in the play • the inadequacies of translation and the malleability of words – the failure of communication • Yolland and Maire's relationship and their attempts to overcome the language barrier • Hugh's thoughts on the change symbolised in the Ordnance Survey's renaming the links between identity and language.
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 • colonialism • linguistic background of rural Ireland.

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

Q9 (i)	Read from page 5 “MARGARET :Did anyone ever tell you...” to page 7 “MARGARET: ...little Susie McPheeters?” 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: • confident and assertive from the start of this long speech • assured in her beliefs of what others think • contempt for Mae and Gooper • caustic humour • physicality of the stage directions to describe her • her movement around the stage ending with her back towards Brick • determination to discredit Mae.

(ii)	With reference to at least two other episodes discuss how Williams presents Maggie 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 Maggie in the play as a whole. Candidates are free to discuss different interpretations of Maggie, as long as they consider how Williams establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • her frustration in their marriage • Maggie's jealousy of Brick and his relationship with Skipper • her clear love and defence of him • her relationships with other members of the family • issues of inheritance • the pressures of society's expectations on their relationship.
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 • America as country of business and materialism • masculinity in Deep South.

10 (i)	Read from page 105 “GOOPER [<i>stands above Big Mama. Leaning over her.</i>]” to page 107 “MAE: ...won’t go to bed with her, that’s why!” Using integrated linguistic and literary approaches, explore how Williams creates dramatic tension 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 creates dramatic tension. Look for and reward all valid interpretations. Candidates may choose to explore: • culmination of Gooper and Mae’s attempt to discredit Brick and Maggie • breakdown of family relationships • Gooper and Mae united as a team as opposed to Brick and Maggie • animosity from all characters • Big Mama’s refusal to acknowledge Gooper’s help and her outburst • insults become personal • Mae’s revelation about Brick and Maggie at the end.

(ii)	With reference to at least two other episodes from the play discuss how Williams presents attitudes towards inheritance in <i>Cat on a Hot Tin Roof</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 attitudes towards inheritance in the play as a whole. Candidates are free to discuss different aspects of inheritance as long as they consider how Williams establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • aspects of inheritance dominate the action of the play • Big Daddy's dilemma of choosing between Brick and Gooper • the fact that he has not made a will • his disappointment that Brick does not value his work or opportunity it could offer him • Gooper and Mae's lack of love for Big Daddy and Big Mama • power battles between Maggie and Brick • teamwork of Gooper and Mae to 'unseat' Brick and Maggie • relationship between Big Daddy and Brick • Big Mama comments about inheritance not being just about money.
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 concept of the nuclear family in America in the 1950s • position of 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	1-2 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-2 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 hope 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 different attitudes towards hope in the text as a whole. Candidates are free to discuss different examples of hope 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 • importance of women providing solidarity • education as a means of survival and hope • the few glimpses of happy times with Terry • the success of the sisters at the end.
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, discuss Ashworth's presentation of teenage life 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 teenage life in the text as a whole. Candidates are free to discuss different interpretations of teenage life but should consider how Ashworth presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • Lorraine's apparent dependence on having a husband during Andrea's youth and the various problems with her choice of men • the social stigma attached to divorce and being a single mother • marriage seen as a way out of poverty or to improve social status; Lorraine sets a poor example for her daughters • episodes of extreme violence and domestic abuse • Lorraine's 'depression' without a husband • issues with education: Andrea's bouts of truancy and boredom with the 'system' • continuing with A levels seen as strange by the majority • part-time employment/unemployment • underage drinking • relationships and friendships • contrast between Andrea and some of her friends—different opportunities defined by parental 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: • 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 how Diski presents her experiences with her travelling companions 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 her experiences with her travelling companions 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 experiences with Mona • her relationships with Big Jim and Less Big Jim • isolation whilst travelling • other travelling encounters including, Butch, Daniel, and Emily and Manny Roth • her comments on the Birders • the English couple, Peter and Margaret.
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 • religion • attitudes towards mental health • experiences of travel and adventure.

Q14	Using integrated linguistic and literary approaches, discuss Diski's presentation of homes/accommodation 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 bravery in the text as a whole. Candidates are free to discuss different examples of homes/accommodation but should consider how Diski presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • her time on the boat • description of her cabin • Paramount Court • time spent in hospital • other homes in London • 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 youth culture in the 1980s/90s 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 youth culture 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 himself as an example of someone who accepts the responsibility he has been given • his friends and the way they cope with situations, e.g. John • culture and lifestyle of San Francisco • desire to influence and change society through media • subversive activity • embracing the new generation of reality programming such as MTV • advancements in psychological awareness and the impact of lives.
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 • 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 his own parents 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 different ways his own parents are presented 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: • the difference in attitude towards his mother and father • love, bordering on reverence for his mother • she is presented as being the care-giver and parent who is more involved in their upbringing • his comments about her funeral compared to his father's • the presentation of her illness and time in hospital • the discovery of their father being both an alcoholic and abuser, and how Eggers responds to this being his only reference point • difference in amount of the memoir which describes his father compared to his mother • his encounter with his father's friend Les as he searches for their ashes.
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 • different approaches to fatherhood—Eggers exhibits attitudes from different generations (strict discipline e.g. 1950s, and more relaxed, modern approaches) • lessons learnt from parents/his own father.

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

Q17	Using integrated linguistic and literary approaches, discuss Capote's presentation of loneliness 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 loneliness 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 childhood • his brother and sisters • their isolation in prison and time on the run • Herb Clutter and his life with Bonnie • Bonnie and her depression • Susan and Bobby after the murders • rural nature of Holcomb.
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 • prison life • concepts of education.

Q18	Using integrated linguistic and literary approaches, discuss Capote's presentation of women 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 different ways women are 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: • Nancy Clutter and her relationships with other female characters, especially Bonnie and Susan • Nancy and her relationships with Bobby and her father • Bonnie Clutter and her relationships with Herb and her children • Mothers, for example Mrs Ashida, Mrs Hickock and Flo Buckskin • siblings, for example Bobo and Fern-Joy • Marie Dewey as the presentation of the ideal housewife • Josie Meier • the views of both Perry and Dick on women.
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 • employment opportunities for women and feminism • Capote's own upbringing and his relationships with women (especially Harper Lee) • teenage life • family relationships.

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

Q19	Using integrated linguistic and literary approaches, discuss how Orwell presents his frustrations with his experiences in Catalonia 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 Orwell's frustrations 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 • disappointment with military equipment and resources • boredom and squalor in the trenches • hospitalisation • loss of the telescope • 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 • military equipment • Communism and Socialism.

Q20	Using integrated linguistic and literary approaches, discuss Orwell's presentation of the physical effects of warfare in 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 physical effects of warfare in the text as a whole. Candidates are free to discuss different examples of the physical effects of warfare, but should consider how Orwell presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • Orwell's own experience of being shot in the throat and eventually hospitalised • his descriptions of the physical conditions on the front line • experiences of coming under fire • his poisoned hand • boredom • shortage of materials which affects their physical wellbeing • conditions in 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 • 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		