



GCE AS MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE AS ENGLISH LITERATURE
COMPONENT 2: POETRY AND DRAMA
SUMMER 2023 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 mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

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

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

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section B is to be marked out of **50 marks**. There is a two-part question in Section B. Part (i) is to be marked out of **20 marks** and Part (ii) is to be marked out of **30 marks**, giving a total of **50 marks** for Section A.
- A total of **100 marks** is the maximum possible for this component.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference

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

At the Conference

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

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. **Always** record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far. Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday, 26 June**.

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

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

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

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

Section A: Poetry

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

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

Section A Mark allocation

AO1	AO2	AO4
15	15	20

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

Q1	<p>Re-read ‘At Castle Boterel’ on page 71-72. Explore connections between Hardy’s presentation of places and landscapes in this poem and in at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of places and landscapes in the poem, largely at a narrative level. Band 2 responses will show some grasp of places and landscapes in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of places and landscapes. Band 4 and 5 responses will show an increasingly secure understanding of the complex portrayal of places and landscapes, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • the powerful connection between place and memory • image of ‘primeval rocks’ suggests the landscape has witnessed human history • repetition of ‘the slope’ emphasises the difficulty of traversing the landscape and may be read metaphorically • use of weather/pathetic fallacy • closing metaphor of love as a place or landscape (‘domain’). <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of places and landscapes in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Q2	<p>Re-read ‘The Phantom Horsewoman’ on pages 74-75. Explore connections between Hardy’s presentation of visions and/or dreams in this poem and in at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of visions and/or dreams in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of visions and/or dreams in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the visions and/or dreams. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of visions and/or dreams within the poem, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • voice of the poem as a distant observer of the man and his vision • the all-encompassing nature of the vision: ‘In his brain- day, night’ • various effects of alliteration • the connections created between grief and visions. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of visions and/or dreams in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Ted Hughes: *Poems selected by Simon Armitage (Faber)*

(Prescribed section: all poems up to and including 'Rain' on pages 69-69)

Q3	<p>Re-read 'Bayonet Charge' on page 11. Explore connections between Hughes' presentation of powerful emotions in this poem and in at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of powerful emotions in the poem, largely at a narrative level. Band 2 responses will show some grasp of powerful emotions in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of powerful emotions in the relationship. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of powerful emotions, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • listing of concepts that are abandoned in an emotional rush ('honour, human dignity') • the range of emotions the soldier goes through • image of the hare adds to the raw emotion of the poem • use of violent language linked to emotion ('smacking', 'smashed'). <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of powerful emotions in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q4	<p>Re-read ‘Lovesong’ on pages 45-46. Explore connections between Hughes’ presentation of violence in this poem and in at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of the presentation of violence within the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of violence and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of violence in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the force of the presentation of violence within the poem, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • there is much to say about Hughes’ violent and aggressive verb choices • predatory image of her smiles as ‘spider bites’ • images and metaphors of war • animalistic imagery • repetitive structure of the poem adds to the feeling of escalating violence. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 responses should show some response to the way the poem is shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of violence in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Seamus Heaney: *Field Work* (Faber)

Q5	<p>Re-read the first stanza of ‘The Strand at Lough Beg’ on page 9, from “Leaving the white glow...” to “...treeline of yew”. Explore connections between the ways in which Heaney creates mood and atmosphere in this part of the poem and in at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of the presentation of mood and atmosphere, largely at a narrative level. Band 2 responses will show some grasp of mood and atmosphere in the poems and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of mood and atmosphere. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of mood and atmosphere, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • the ‘white glow’ of the first line establishes mood • sinister images with various connotations (‘red lamp’, ‘heads hooded’) • the imagined scenarios are described vividly so as to seem real • candidates may link the dedication and personal nature of the poem to mood and atmosphere. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Band 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of mood and atmosphere in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Q6	<p>Re-read the first part of ‘Casualty’ on pages 14-15, from “He would drink...” to “His breath and trembled”. Explore connections between the ways in which Heaney writes about death in this part of the poem and in at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of death in the poem, largely at a narrative level. Band 2 responses will show some grasp of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Heaney presents death. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Heaney presents death, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • the detailed observation of the fisherman when alive adds to pathos • blunt and clichéd language of ‘blown to bits’ • powerful images of the funeral for the 13 men • ‘braced and bound’ – images of death unifying people. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ways in which Heaney presents death in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Dannie Abse: *Welsh Retrospective* (Seren)

Q7	<p>Re-read ‘Postcard to his Wife’ on page 76. Explore connections between the ways in which Abse writes about love in this poem and in at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of occupations in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of occupations and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of occupations in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of occupations, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • tone of admiration throughout the poem • use of listing to emphasise Paxton’s achievements • use of place names and historical references • romantic/ painterly images in the first stanza might suggest Paxton’s creativity being fueled by his travels. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of occupations in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Q8	<p>Re-read ‘Welsh Valley Cinema, 1930s’ on page 24. Explore connections between the ways in which Abse writes about the past in this poem and in at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of destruction, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Clarke presents destruction. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Clarke presents destruction, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • juxtaposition of natural and mechanical imagery • metaphor for humans as being made of ‘beautiful machinery’ • image of ‘road-crushed hare’ suggests fragility of life • repetition of ‘someone’ universalizes the threat of destruction • ‘like television’ might suggest the familiarity of this scene. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ways in which Clarke presents destruction in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Carol Ann Duffy: *Mean Time* (Picador)

Q9	<p>Re-read ‘Prayer’ on page 48. Explore connections between the ways in which Duffy writes about everyday life in this poem and in at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of everyday life in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of everyday life and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of everyday life in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of everyday life, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • candidates may comment on the way that the poem offers different interpretations of prayer and offers a series of meaningful moments from everyday life • ‘Pray for us now’ echoes traditional religious prayer • ‘a prayer utters itself’ suggests that everyday life offers up profound moments • the poem is full of ordinary imagery- birds in a tree, looking out of a window. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of everyday life in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Q10	Re-read ‘Adultery’ on pages 34-35. Explore connections between the ways in which Duffy writes about the darker aspects of human behaviour in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses are likely to show some awareness of the dark side of humanity in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of the dark side of humanity in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of the dark side of humanity. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of the dark side of humanity, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • disjointed syntax and short sentences create a brutal tone • profane language adds to the mood of the poem • ‘tarnished spoon’ suggests darkness • Many images of deception in the poem (‘pay for it in cash’). <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language in the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of the dark side of humanity in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Component 2 Section A Assessment Grid 1

Band	<p style="text-align: center;">AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;">15 marks</p>	<p style="text-align: center;">AO2 <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;">15 marks</p>	<p style="text-align: center;">AO4 <i>Explore connections across literary texts</i></p> <p style="text-align: center;">20 marks</p>
5	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • Perceptive discussion of relevant poems • Very well-developed argument. • Confident grasp of concepts and apt use of terminology. • Accurate, fluent expression. 	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • Detailed critical understanding of poetic techniques to create meaning. • Confident and apt textual support. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Productive and discerning comparisons/connections between poems and poets
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Clearly informed discussion of relevant poems. • Effectively structured argument. • Secure grasp of concepts and secure and sensible use of terminology. • Expression generally accurate and clear. 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Sound analysis and evaluation of poetic techniques to create meaning. • Appropriate and secure textual support. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Makes purposeful use of specific connections and comparisons between poems and poets.
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Engages with poems and response is mostly relevant to question. • Some sensible grasp of key concepts. • Generally appropriate terminology. • Expression tends to be accurate and clear, but there may be lapses. 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • Clear grasp of authors' use of structure, form and language to create meaning. • Generally clear and appropriate textual support. 	<p style="text-align: center;">12-9 marks</p> <ul style="list-style-type: none"> • Makes generally clear and appropriate comparisons/connections between poems and poets
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Attempts to engage with poems and organise material, though not always relevant to question. • Some, not always relevant use of concepts and terminology. • Expression may feature inaccuracies, more so at the lower end of the band. 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Can make some basic points about use of structure, form and language to create meaning. • Can support some points by reference to poems. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Can make some basic, usually valid comparisons/connections between poems and poets.
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • Understands poems at a superficial or literal level. • Offers some ideas about poems. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity. 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • May identify a few basic stylistic features. • May offer narrative/descriptive comment on poems. Occasional textual support. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • May identify basic links between poems and poets.
0	<p>0 marks Response not credit worthy or not attempted.</p>		

Section B: Drama

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

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

Section B Mark allocation

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

Q11	Christopher Marlowe: <i>Doctor Faustus</i> (Longman)
(i)	Examine Marlowe’s presentation of the Good Angel and the Bad Angel in the extract above. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1, responses will show some awareness of the Angels with a tendency to offer character studies. Band 2 responses will show some grasp of the presentation of the Angels and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of the Angels. Bands 4 and 5 will show an increasingly secure understanding of how Marlowe presents the Angels, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • the Good Angel’s speech is full of divine/heavenly allusions • the Good Angel uses a rhetorical question to emphasise loss • the Good Angel’s tone is regretful and defeated • the Bad Angel’s speech is triumphant and threatening • the Bad Angel uses Old Testament images of hell. <p>Band 1 candidates are likely to offer a character study, largely at a narrative level. At Band 2 candidates should show some grasp of the presentation of characters, with some support. By Band 3 there should be a clear grasp of some dramatic techniques. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the characters.</p>
(ii)	Explore elsewhere in the play how Marlowe’s presents sixteenth-century ideas about good and evil. In your response, you must give close consideration to relevant contexts. [30]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1, responses will show some awareness of the idea of good and evil elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of the importance of ideas about good and evil, elsewhere in the play, and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the importance of ideas about good and evil elsewhere in the play. Bands 4 and 5 will show an increasingly secure understanding of the importance of ideas about good and evil elsewhere in the play in a controlled and well-supported discussion.</p>

AO2	<p>Band 1 responses are likely to offer some examples of good and evil in the play largely at a narrative level. At Band 2 candidates should show some grasp of the way ideas about good and evil are presented with some support. By Band 3, there should be a clear grasp of some of the ways ideas about good and evil are presented. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents ideas about good and evil in the play.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • time of religious uncertainty influenced morality/ relationship to universe • may refer to depictions of heaven and hell in other literature or art of the period • complex relationship between magic, science and morality in Renaissance scholarship • influences of the morality play tradition. <p>At Band 1 candidates are likely to show some awareness of good and evil, which may not be very effectively linked to the question or the text. Band 2 responses should show some grasp of ideas about good and evil, with some support from the text. By Band 3, there should be a clear grasp of some of the ways Marlowe presents good and evil. Bands 4 and 5 will show an increasingly secure understanding of the presentation of ideas about good and evil.</p>

Q12	Oscar Wilde: <i>Lady Windermere's Fan</i> (New Mermaids)
(i)	Analyse Wilde's presentation of the Duchess of Berwick in the extract above. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1, responses are likely to show awareness of the character largely at a narrative level. Band 2 responses will show some grasp of the nature of the character and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of presentation of character. Bands 4 and 5 will show an increasingly secure understanding of the presentation of the character in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • irony of the Duchess calling Berwick 'high principled' • use of her own experience to generalise • comic effect of the remarks about the baby • condemns and excuses men's behaviour simultaneously (susceptible). <p>At Band 1 candidates are likely to offer character studies largely at a narrative level. At Band 2 candidates should show some grasp of the way the character is presented with some support. By Band 3, there should be a clear grasp of the nature of Wilde's dialogue and staging. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde uses dramatic techniques to present character.</p>
(ii)	Explore elsewhere in the play how Wilde presents inequality of the sexes in Victorian society. In your response, you must give close consideration to relevant contexts. [30]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1, responses are likely to show awareness of inequality of the sexes, largely at a narrative level. Band 2 responses will show some grasp of ideas about inequality of the sexes and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of presentation of inequality of the sexes. Bands 4 and 5 will show an increasingly secure understanding of the importance of inequality of the sexes within the play, in a controlled and well-supported discussion.</p>

AO2	<p>At Band 1, candidates are likely to offer some examples relating to inequality of the sexes, largely at a narrative level. At Band 2, candidates should show some grasp of the ways in which Wilde presents inequality of the sexes, with some support. By Band 3 there should be a clear grasp of some of the ways in which Wilde presents inequality of the sexes. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde presents inequality of the sexes.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • effects on women of society's double standards • marriage as a form of respectability and financial security • the 'New Woman' movement • Victorian notions of the 'fallen woman'. <p>At Band 1, candidates are likely to show some awareness of inequality of the sexes, which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of inequality of the sexes, with some support from the text. By Band 3, there should be a clear grasp of some ideas about inequality of the sexes. At Bands 4 and 5, candidates will show an increasingly secure understanding of inequality of the sexes, in a controlled and well-supported discussion.</p>

Q13	Tennessee Williams: A Streetcar Named Desire (Penguin)
(i)	Analyse Williams' presentation of Stella and Blanche in the extract above. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1, responses will show some awareness of the characters, largely at a narrative level. Band 2 responses will show some grasp of the nature of the characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of character presentation. Bands 4 and 5 will show an increasingly secure understanding of character presentation in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • Stella's relaxed tone and stage directions (calm and leisurely) • Blanche's incredulous tone and Williams' use of italics • Stella's contrasting metaphors of the 'lamb' and 'powder-keg' • Impact of Stella's mundane question about breakfast • Blanche's authoritative tone ('pull yourself together' and 'face facts'). <p>At Band 1, candidates are likely to offer character studies, largely at a narrative level. At Band 2, candidates should show some grasp of the way the character is presented with some support. By Band 3, there should be a clear grasp of some aspects of Williams' use of dialogue and staging. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Williams uses dramatic techniques to present the characters.</p>
(ii)	Explore elsewhere in the play how Williams presents conflicting cultures in 1940s New Orleans. In your response, you must give close consideration to relevant contexts. [30]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1, responses will show some awareness of conflicting cultures in New Orleans, largely at a narrative level. Band 2 responses will show some grasp of conflicting cultures in New Orleans and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of life in New Orleans. Responses at Bands 4 and 5 will show an increasingly secure understanding of the presentation of life in New Orleans in a controlled and well-supported discussion.</p>

<p>AO2</p>	<p>At Band 1, candidates are likely to show some awareness of the presentation of conflicting cultures in New Orleans, largely at a narrative level. At Band 2, candidates should show some grasp of the presentation of conflicting cultures in New Orleans with some support. By Band 3, there should be a clear grasp of some of the dramatic techniques used to present conflicting cultures in New Orleans elsewhere in the play. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the dramatic techniques used by Williams to present conflicting cultures in New Orleans in the 1940s.</p>
<p>AO3</p>	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • post-war uncertainty about gender relationships and roles • New Orleans working class culture and the multicultural mix • the contrast between male female relations in the Old south and those of the poor working class in the 1940s • post-war realism of new drama may be seen as influencing Williams' depiction of New Orleans. <p>At Band 1, candidates are likely to show some awareness of the 1940s New Orleans context (play first performed 1947) which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of the nature of conflicting cultures in 1940s New Orleans, with some support from the text. By Band 3, there should be a clear grasp of the presentation of conflicting cultures in New Orleans in the 1940s. At Bands 4 and 5 candidates should show an increasingly secure understanding of the presentation of conflicting cultures in New Orleans in the 1940s, in a controlled and well-supported discussion.</p>

Q14	David Hare: <i>Murmuring Judges</i> (Faber)
(i)	Analyse Hare’s presentation of Irina and Woody in the extract above. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1 responses are likely to show awareness of the characters largely at a narrative level. Band 2 responses will show some grasp of the presentation of characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of Hare’s presentation of these characters. Bands 4 and 5 will show an increasingly secure understanding of Hare’s presentation of the characters in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • stage directions indicate that Woody is, to an extent, part of the patriarchy • Woody’s comments indicate he delights in telling the story and perhaps shares in Sir Peter’s satisfaction • stage directions show Irina (uncomprehending) and create an uncomfortable feeling • Woody has absorbed the language of privilege (‘Topsy’, ‘Lobster Thermidor’) • ‘tricky game’ may be seen as Woody’s awareness of sexism. <p>At Band 1, candidates are likely to offer character studies largely at a narrative level. At Band 2, candidates should show some grasp of the ways the characters are presented with some support. By Band 3, there should be a clear grasp of some dramatic techniques such as Hare’s use of stage directions and tone. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents the characters.</p>

(ii)	<p>Explore elsewhere in the play how Hare presents the position of women in 1990s Britain. In your response, you must give close consideration to relevant contexts. [30]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1, responses are likely to show some awareness of the concepts of the position of women in the play, largely at a narrative level. Band 2 responses will show some grasp of the position of women in the play. Band 3 responses will begin to show a clear grasp of the presentation of the position of women, linked to particular examples. Bands 4 and 5 show an increasingly secure understanding of the presentation of the position of women elsewhere in the play in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to offer some examples of the position of women, largely at a narrative level. At Band 2, candidates should show some grasp of the presentation of the position of women, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Hare presents the position of women in the play. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents the position of women elsewhere in the play.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • corruption within British systems of justice and power • the issue of women's position with the judiciary and police force • the predominance of upper middle-class men in the legal profession • relevant references to <i>Asking Around</i> • casual and entrenched sexism in the 1990s. <p>At Band 1, candidates are likely to show some awareness of the position of women but may not link this very effectively to the text. Band 2 responses will show some grasp of the position of women with some support from the text. By Band 3 there should be a clear grasp of how Hare presents the position of women in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of the presentation of the position of women in a controlled and well-supported discussion.</p>

Q15	Joe Orton: <i>Loot</i> (Methuen)
(i)	<p>Analyse Orton's presentation of Truscott and McLeavy in the extract above. [20]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1, responses are likely to show awareness of the characters, largely at a narrative level. Band 2 responses will show some grasp of the presentation of Truscott and McLeavy's characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of Orton's presentation of these characters. Bands 4 and 5 will show an increasingly secure understanding of Orton's presentation in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • Truscott's swearing and tone of delight • irony of the use of handcuffs on McLeavy • McLeavy's naïve protestations and faith in the law • comic effect of McLeavy's allusion to the Pope • a range of absurd/farcical comic lines delivered by Truscott. <p>Band 1 candidates are likely to offer character studies largely at a narrative level. At Band 2, candidates should show some grasp of the ways characters are presented, with some support. By Band 3 there should be clear grasp of some of Orton's dramatic techniques. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Orton presents Truscott and McLeavy.</p>

(ii)	<p>Explore, elsewhere in the play, the ways in which Orton mocks the justice system in 1960s society. In your response, you must give close consideration to relevant contexts. [30]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At Band 1 responses are likely to show some awareness of events in the play which relate to the justice system, largely at a narrative level. Band 2 responses will show some grasp of how Orton presents the justice system elsewhere in the play. Band 3 responses will begin to show a clear grasp of how Orton presents the justice system in the 1960s, linked to particular examples. Bands 4 and 5 will show an increasingly secure understanding of Orton's presentation of the justice system in the 1960s elsewhere in the play, in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to offer some examples relating to the justice system, largely at a narrative level. At Band 2 candidates should show some grasp of the ways in which the justice system is presented, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Orton presents the justice system. At Bands 4 and 5, expect an increasingly secure and detailed analysis of the ways in which Orton presents the justice system.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • conventions of farce allow Orton to present the justice system in comic ways (context of genre) • 1950s theatre paved the way for more radical and satirical drama (Royal Court Theatre/ 'Angry Young Men') • 1960s counterculture may be seen as encouraging the criticism of the justice system and the establishment. <p>At Band 1, candidates are likely to show some awareness of ideas about the justice system but may not link them very effectively to the text. Band 2 responses should show some grasp of ideas about the justice system, with some support from the text. By Band 3, there should be a clear grasp of how Orton mocks the justice system in the play. At Bands 4 and 5, candidates should show an increasingly secure understanding of how Orton mocks the justice system, in a controlled and well-supported discussion.</p>

Component 2 Section B Drama (i) Assessment Grid

Band	<p style="text-align: center;">AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i></p> <p style="text-align: center;">10 marks</p>	<p style="text-align: center;">AO2 <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;">10 marks</p>
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Perceptive discussion of play which may present individual reading. • Very well-developed argument. • Confident grasp of concepts and apt use of terminology. • Accurate, fluent expression. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. • Confident and apt textual support.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Clearly informed discussion of play. • Effectively structured argument. • Secure grasp of concepts and secure and sensible use of terminology. • Expression generally accurate and clear. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. • Appropriate and secure textual support.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Engages with play and response is mostly relevant to question. • Some sensible grasp of key concepts. • Generally appropriate terminology. • Expression tends to be accurate and clear, but there may be lapses. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. • Generally clear and appropriate textual support.
2	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Attempts to engage with play and organise material, though not always relevant to question. • Some, not always relevant use of concepts and terminology. • Expression may feature inaccuracies, more so at the lower end of the band. 	<p style="text-align: center;">3-4 marks</p> <ul style="list-style-type: none"> • Can make some basic points about use of language/dramatic techniques/ structure to create meaning. • Can support some points by reference to text.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Understands play at a superficial or literal level. • Offers some ideas about play. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • May identify a few basic features of language/dramatic techniques/structure. • May offer narrative/descriptive comment. • Occasional support from text.
0	<p>0 marks Response not credit worthy or not attempted.</p>	

Component 2 Section B Drama (ii) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 5 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks
5	5 marks <ul style="list-style-type: none"> Perceptive discussion of play which may present individual reading. Very well-developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression. 	5 marks <ul style="list-style-type: none"> Perceptive critical analysis of playwright's use of language/ dramatic techniques/ structure to create meaning. Confident and apt textual support. 	17-20 marks <ul style="list-style-type: none"> Perceptive discussion of significance and influence of context in question focus. Confident analysis of wider context in which play is written and received.
4	4 marks <ul style="list-style-type: none"> Clearly informed discussion of play. Effectively structured argument. Secure grasp of concepts and secure and sensible use of terminology. Expression generally accurate and clear. 	4 marks <ul style="list-style-type: none"> Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. Appropriate and secure textual support. 	13-16 marks <ul style="list-style-type: none"> Sound appreciation of significance and influence of context in question focus. Sound analysis of wider context in which play is written and received.
3	3 marks <ul style="list-style-type: none"> Engages with play and response is mostly relevant to question. Some sensible grasp of key concepts. Generally appropriate terminology. Expression tends to be accurate and clear, but there may be lapses. 	3 marks <ul style="list-style-type: none"> Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. Generally clear and appropriate textual support. 	9-12 marks <ul style="list-style-type: none"> Clear grasp of the importance of context in question focus. Clear grasp of wider context in which play is written and received.
2	2 marks <ul style="list-style-type: none"> Attempts to engage with play and organise material, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies, more so at the lower end of the band. 	2 marks <ul style="list-style-type: none"> Can make some basic points about use of language/dramatic techniques/ structure to create meaning. Can support some points by reference to text. 	5-8 marks <ul style="list-style-type: none"> can acknowledge the importance of contexts makes some connections between play and contexts
1	1 mark <ul style="list-style-type: none"> Understands play at a superficial or literal level. Offers some ideas about play. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity. 	1 mark <ul style="list-style-type: none"> May identify a few basic features of language/ dramatic techniques/ structure. May offer narrative/ descriptive comment. Occasional support from text. 	1-4 marks <ul style="list-style-type: none"> May describe basic context in question focus. May describe wider context in which play is written and received.
0	0 marks Response not credit worthy or not attempted	0 marks Response not credit worthy or not attempted	0 marks Response not credit worthy or not attempted