



GCE AS MARKING SCHEME

SUMMER 2025

**AS
ENGLISH LANGUAGE AND LITERATURE - UNIT 2
2710U20-1**

About this marking scheme

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

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

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

GCE ENGLISH LANGUAGE AND LITERATURE

MARKING GUIDELINES: SUMMER 2025

UNIT 2: DRAMA AND NON-LITERARY TEXTS

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 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 this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be divided into two parts. Part (i) is to be marked out of **25 marks**, and Part (ii) out of **35 marks**, making a maximum possible total of **60 marks**. Section B is to be marked out of **60 marks**.

A total of **120 marks** is the maximum possible for this unit.

It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination**.

Marking

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.

Reference to Principal Examiner

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 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 English Subject Officer at the end of the marking period.

Abbreviations

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.

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 **23 June, 2025**.

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)	5 marks	20 marks	
Part (ii)	10 marks	10 marks	15 marks

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. 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.

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

Candidates must have a clean copy (no annotation) of the **set text** which they have studied. Only the prescribed edition must be used.

Each question is in **two** parts. In both **part (i)** and **part (ii)**, candidates are required to:

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

and in **part (ii)** they are **also** required to:

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

Tennessee Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

Q1 (i)	Re-read Scene 3, page 32 from “BLANCHE [softly]: Hello! The Little Boys’ Room is busy right now.” to page 34 “MITCH: . . . You are visiting Stanley and Stella?” Using integrated linguistic and literary approaches, discuss the presentation of Blanche and Mitch in this extract. [25]
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 discuss the presentation of Blanche and Mitch, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning. Look for and reward all valid interpretations. These might include: • first time they are alone together • Blanche begins as coy • but becomes sincere once hearing Mitch’s story • blames them for making her drink • sense of her own self-importance • lies about her age • Mitch is simple and straightforward • he is immediately enraptured by her.
(ii)	“An inevitably doomed relationship.” Discuss how Williams presents the relationship between Blanche and Mitch in at least two other episodes from <i>A Streetcar Named Desire</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present the relationship between Blanche and Mitch throughout the play. Look for and reward all valid interpretations. These might include: • Blanche views Mitch as the best of a bad bunch • she is flirtatious with him throughout • on occasions she could be said to enjoy his company • enjoys the fact that it annoys Stanley • tries to hide her past and acts like an innocent woman • Mitch is genuinely attracted to her • although he is her complete antithesis, and does not understand her • he is, however, disgusted when he learns the truth of her past • attempts to defend her to Stanley at the end, but this is too late.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • post WWII American society • questions of identity • issues concerning gender roles and role of women in 1940s America • domestic abuse and violence • masculinity • tradition of Realism in theatre.

Q2 (i)	Re-read Scene 11, page 104 from “STANLEY: Doc, you better go in.” to page 106 “DOCTOR: Not unless necessary.” Using integrated linguistic and literary approaches, discuss how Williams creates dramatic tension in this extract. [25]
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 discuss how dramatic tension is created, selecting relevant supporting evidence to show how Williams presents this. Look for and reward all valid interpretations. These might include: • setting of the end of the play • echoing sounds in stage directions • confusion and false starts from Blanche • her panic and repetition • her sense of being trapped • Stanley’s violent actions in the stage directions • Stella’s panicked regret • condemnation from the men • Mitch’s accusations to Stanley and violence • the Matron’s grip of Blanche and arrival of the Doctor.
(ii)	With reference to at least two other episodes from the play, discuss how Williams presents 1940s American society as one which lacks hope for the future in <i>A Streetcar Named Desire</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how a lack of hope is presented elsewhere and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present a lack of hope throughout the play. Look for and reward all valid interpretations. These might include: • women presented as being mostly at the mercy of men • a reliance of lies or violence to achieve what you want • an inability to learn from past mistakes • men as being either violent or weak • limited social mobility • sense of helplessness.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • ideas of identity and roles within society • America post WWII • gender struggles—stereotypes of men and women in 1940s America • employment opportunities • domestic violence • psychological concerns.

Peter Shaffer: *Amadeus* (Penguin Modern Classics)

Q3 (i)	Re-read Act 1, page 47 from “SALIERI: Come now, I can keep your wife company.” to page 48 “SALIERI: . . . I couldn’t think of that now! . . . ” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of the characters and situation in this extract. [25]
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 discuss Shaffer’s presentation of the characters and situation, selecting relevant supporting evidence to show how Shaffer’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: • Mozart continues to flaunt his talent in front of Salieri by dismissing composing compared to billiards • even after just embarrassing himself, he feels he is still better than all the others • Salieri and Constanze left alone for the first time • she exposes how desperate they are for money • her confession provides Salieri with the opportunity he has been looking for • there is a conspiratorial tone to their discussion • his suggestion is outrageous, but reflects his power and status • he realises what a risk he is taking.
(ii)	“A powerful man and an innocent woman.” Explore Shaffer’s presentation of the relationship between Salieri and Constanze in at least two other episodes from <i>Amadeus</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of their relationship elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present their relationship throughout the play. Look for and reward all valid interpretations. These might include: • a changing relationship throughout the play • Salieri uses her as a way of destroying Mozart • she initially fails to recognise his motivation and trusts him • she risks everything by going to see him alone • his ultimate humiliation of her in his Salon when she returns • she begins to limit his access to Mozart • learns not to trust him • fails to believe Mozart at the end about Salieri.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • role of music in the courtly life of the Hapsburg Empire and Europe • competition between composers in an attempt for both status and recognition • age of the Enlightenment • role of women • patronage • issues of class and sense of entitlement.

Q4 (i)	Re-read Act 2, page 89 from “MOZART: <i>She’s gone!</i>” to page 91 “SALIERI: . . . – in a tenement!” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Mozart and Salieri in this extract. [25]
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 discuss how Shaffer presents Mozart and Salieri in this extract, selecting relevant supporting evidence to show how Shaffer’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: • Mozart initially upset but understanding about Constanze’s departure • he is too open and honest with Salieri • fails to realise he can’t trust him • genuinely fearful of his own sanity • deferential to Salieri • Salieri is on the point of victory • he is deceitful and dishonest with Mozart • condescending about what he has to do next.
(ii)	“The vulgarity is a way of separating Mozart’s genius from his humanity.” Discuss how Shaffer presents Mozart’s contrasting characteristics in at least two other episodes from <i>Amadeus</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to discuss how the contrast between Mozart’s character is presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present the contrast in Mozart’s character is presented throughout the play. Look for and reward all valid interpretations. These might include: • the child prodigy who was never allowed to have a childhood • at times he knows how to behave in Court • however, he is unable to control either his mouth or some of his actions • sometimes fails to recognise when he has offended people • quickly berates others (mainly Constanze) for similar behaviour • an undeniable musical genius in the eyes of Salieri • Mozart wants to modernise opera and make it more accessible • a moderniser rather than a traditionalist.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the position of composers and music in the court of Emperor Joseph II and Europe during the Age of Enlightenment • ideas of ambition and revenge • issues concerning jealousy • traditionalists and modernisers • the importance of class/reputation and earning a living • the role of religion and forgiveness.

Marc Norman and Tom Stoppard: *Shakespeare in Love* (Faber)

Q5 (i)	Re-read page 5 from “HENSLOWE: Will! Where is my play?” to page 7 “WILL: . . . I am still due for <i>One Gentleman of Verona</i>.” Using integrated linguistic and literary approaches, discuss Norman’s and Stoppard’s presentation of Will and Henslowe in this extract. [25]
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 discuss Norman and Stoppard’s presentation of Will and Henslowe, selecting relevant supporting evidence to show how their use of language conveys them. Look for and reward all valid interpretations. These might include: • sense of urgency and panic from Henslowe • his frustration with Will • desperation in his attempts to make Will answer him • realism in his awareness of his situation • jealousy over Burbage • Will totally preoccupied • avoids answering Henslowe • romantic in his thinking • bathos and his own realism at the end.
(ii)	Discuss how Norman and Stoppard present conflict in Elizabethan England in at least two other episodes from <i>Shakespeare in Love</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Norman and Stoppard present conflict elsewhere in the play, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used by Norman and Stoppard to present conflict elsewhere in the play. Look for and reward all valid interpretations. These might include: • the multiple intertextual references throughout the play – impact on audience • use of humour to play down difficulties • conflict between men in romantic pursuits • Viola’s internal conflicts • differences in class • impact of money e.g., Fennyman • conflicts between theatre and the law.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the position of actors, playwrights and drama in the court of Elizabeth I • difficulties of earning a living • class issues • the role of theatre in Elizabethan England • financial and gender issues • intertextual references.

Q6 (i)	Re-read page 38 from “INT. DE LESSEPSES’ HOUSE.” to page 41 “VIOLA: . . . and buy me a boy’s wig!” Using integrated linguistic and literary approaches, discuss Norman’s and Stoppard’s presentation of the characters and situation in this extract. [25]
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 discuss Norman and Stoppard’s presentation of the characters and situation, selecting relevant supporting evidence to show how Stoppard’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: • early moments of romantic attraction • Will’s innocence at being deceived • his sense of self-importance when introducing himself • Nurse’s quick thinking and pragmatic responses • Viola’s idealisation of Will and her situation • her romantic beliefs • Nurse’s realism and sound advice which is ignored.
(ii)	Explore how Norman and Stoppard present the difficulties of the relationship between Will and Viola in Elizabethan England in at least two other episodes from <i>Shakespeare in Love</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how the difficulties of their relationship in Elizabethan England are presented elsewhere and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present the difficulties of their relationship in Elizabethan England throughout the play. Look for and reward all valid interpretations. These might include: • women viewed as property and their role in Elizabethan England • her deception in playing Thomas Kent • differences in class • attitudes of other characters • issues of secrecy • inevitability regarding the future.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • women in a ‘man’s world’ • ideas relating to power and authority, and subjugation • arranged marriages for status, or for political or financial gain • the world of the playwright and theatre • financial implications • class and status in Elizabethan England.

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

Q7 (i)	Re-read Act 2, page 54 from “NICK: <i>Have you been trying for years?</i>” to page 56 “GEORGE: . . . then you can sort of start all over again.” Using integrated linguistic and literary approaches, discuss how Albee presents George and Nick in this extract. [25]
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 discuss the presentation of George and Nick, selecting relevant supporting evidence to show how Albee's use of language conveys meaning. Look for and reward all valid interpretations. These might include: • Nick is defensive • he tries to explain or justify his marriage to Honey • confides in George • lulled into a false sense of security • George elated with his discovery • awkward apologies between them • his humorous responses to lighten the mood.
(ii)	“A man who has everything, except integrity.” With reference to at least two other episodes, discuss how Albee presents Nick in <i>Who's Afraid of Virginia Woolf?</i> [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material to show how Nick is presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to convey character. Look for and reward all valid interpretations. These might include: • presents as the All-American hero • highly successful academically • former sports star • but modest, and behaves admirably in the face of George's unwelcoming behaviour • tries to avoid becoming involved in their squabbles • role as a scientist • slowly, his arrogance and shallowness become evident • betrayal of Honey in revealing their secret.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • attitudes towards marriage • academic life • the American Dream • male stereotypes • issues relating to protection/providing a future • Albee's apparent discontent with this homogenised culture.

Q8 (i)	Re-read Act 3, page 122 from “GEORGE: I’M RUNNING THIS SHOW!” to page 124 “MARTHA [<i>leaping at GEORGE, but ineffectual</i>]: YOU CAN’T DO THIS!” Using integrated linguistic and literary approaches, discuss how Albee presents the characters and situation in this extract. [25]
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 discuss the presentation of the characters and situation, selecting relevant supporting evidence to show how Albee’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: • George’s attempt to end the game • his sense of triumph in telling the final lie • deliberately prolongs his explanation • Martha’s anger and frustration • begs him not to do this • her lack of control over the situation • Nick and Honey as pawns in this lie.
(ii)	“Lies don’t ruin relationships; the truth does.” With reference to at least two other episodes from <i>Who’s Afraid of Virginia Woolf?</i>, discuss how Albee presents deceit in 1950s American society. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the presentation of deceit is discussed elsewhere and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to convey ideas about deceit in 1950s American society. Look for and reward all valid interpretations. These might include: • discussion of both George and Martha, and Nick and Honey • George and Martha’s deceit of Nick and Honey • their deceit between themselves • importance of social status • contribution of ‘children’ to the theme in the play • sense of self-deceit.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • Albee’s desire to expose the fragile relationships in American culture and society of the time • his own adoption • the ‘ideal’ couple and its lack of evidence in the play • a contextual view of divorce and marriage • academic life and success • contextual fears regarding the Cold War and ‘truths’ told by politicians.

Diane Samuels: *Kindertransport* (Nick Hern Books)

Q9 (i)	Re-read Act 1 Scene 1, page 18 from “OFFICER. No councillor in here?” to page 20 “OFFICER. Here kiddie. A sweetie for you.” Using integrated linguistic and literary approaches, discuss how Samuels presents Eva and the Officer in this extract. [25]
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 discuss the presentation of Eva and the Officer, selecting relevant supporting evidence to show how Samuels’ use of language conveys meaning. Look for and reward all valid interpretations. These might include: • Officer has sense of self-importance and superiority • issues multiple imperatives and interrogatives • enjoys his role and the power it gives him • sardonic humour in his comments about her music • theft of her money • Eva is obedient and innocent • defers to the adult • fear in the face of authority.
(ii)	“Never forget who you are, for surely the world will not.” Discuss how Samuels presents identity struggles in different time periods in at least two other episodes from <i>Kindertransport</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material to show the presentation of identity struggles elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present identity struggles elsewhere in the play. Look for and reward all valid interpretations. These might include: • Eva’s struggles with her Jewish identity • differences in culture—Christian and Jewish ceremonies • Nazi desire to eliminate Jewish culture/people • reaction of English to Eva • denial of family/culture • changes to Evelyn • Faith’s desire to know about her past.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • Nazism • issues surrounding evacuations, especially of separation from mothers • separation anxiety • young women at the time • mother/daughter relationships • German Jewish identity • role of mothers and women.

Q10 (i)	Re-read Act 2 Scene 1, page 59 from “EVELYN. What shall I do with the papers?” to page 61 “LIL. . . . Who else have you got?” Using integrated linguistic and literary approaches, discuss how Samuels presents Evelyn and Lil in this extract. [25]
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 discuss how Samuels presents Evelyn and Lil in this extract, selecting relevant supporting evidence to show how Samuels’ use of language conveys meaning. Look for and reward all valid interpretations. These might include: • powerful argument between them • Evelyn initially worried and concerned about the papers • looks to her mother to help • realises what she may lose • her frustration is directed at her mother • hurtful accusations • Lil remains steadfast throughout • firm belief that she has done the right thing • genuine love for Evelyn.
(ii)	“Only when we are no longer afraid do we begin to live.” Discuss how Samuels presents attitudes towards fear in different time periods in at least two other episodes from <i>Kindertransport</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of attitudes towards fear in different time periods elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present attitudes towards fear in different time periods. Look for and reward all valid interpretations. These might include: • fear of Helga sending her daughter away • sense of fear throughout of the impact of Nazi regime • Eva’s fears on journey and arrival in England • Evelyn’s fear of the truth being revealed • Helga’s return • Faith’s fear in her relationship with her mother.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • issues of identity • Nazism • concerns regarding evacuation and the war • ideas of trying to establish a sense of ‘home’ or ‘place’ • separation anxiety • mother/daughter relationships in different time periods.

Assessment Grid for Unit 2 Section A part (i)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	AO2 Analyse ways in which meanings are shaped in texts
	5 marks	20 marks
5	5 marks - thorough knowledge, understanding and insights gained from integrated study - confident application of concepts and methods when discussing their own writing - accurate and sensitive use of terminology - confident expression and skilful organisation	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
4	4 marks - sound evidence of integrated study - purposefully identifies a range of terminology - purposefully applies some relevant key concepts and methods - controlled expression and effective organisation	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
3	3 marks - clear evidence of integrated study - identifies a range of appropriate terminology - understanding of some relevant key concepts and methods - uses generally accurate, coherent expression - shows clear evidence organisation	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
2	2 marks - basic evidence of integrated study - begins to apply key concepts and methods - identifies some key terminology in their own writing but the approach may be descriptive - written expression should use generally accurate expression, but with lapses, particularly towards bottom of band	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
1	1 mark - simple content features observed - limited evidence of integrated study - minimal application of concepts and methods - basic terminology may often be misunderstood and misapplied, - lapses in accuracy and clarity in written expression - the 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
0	0 marks: Response not worthy of credit or not attempted	

Assessment Grid Unit 2 Section A part (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 15 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	13-15 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	10-12 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	7-9 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	4-6 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 - 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	1-3 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 or not attempted		

Section B: Non-literary texts

Mark Allocation

AO1	AO2	AO3
20	15	25

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. 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.

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.

Candidates must have a clean copy (no annotation) of the **set text** which they have studied. Only the prescribed edition must be used.

There is a choice of two questions for each text. Candidates must answer one question on the text they have studied. In their response, 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 fathers/father figures in the 1970s/80s in <i>Once in a House on Fire</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation fathers/father figures throughout <i>Once in a House on Fire</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the various ways fathers/father figures are presented in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Ashworth explores it. Look for and reward all valid interpretations. These might include: • Andrea's loss of her biological father at an early age • her relationship with her mother • the presentation of both Peter and Terry • Lorraine's loyalty to both Peter and Terry and the strain they place on her relationships with her daughters • other father figures in the text.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • life in England/Canada in the 1970s • the nature of the text as autobiography – real people/real events • family relationships • gender roles • welfare state • domestic violence.

Q12	Using integrated linguistic and literary approaches, discuss how Ashworth presents survival strategies in the 1970s/80s in <i>Once in a House on Fire</i>. [60]
A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how survival strategies are presented throughout <i>Once in a House on Fire</i> and use linguistic and literary approaches to show what effects are achieved.
A02	Candidates need to show understanding of various survival strategies Ashworth uses in the text as a whole. Candidates are free to discuss different interpretations of survival strategies as long as they consider how Ashworth explores them. Look for and reward all valid interpretations. These might include: • education seen as a way out of poverty • an emphasis on reading • Andrea's relationship with her mother • her relationships with her sisters • contrast Andrea sees between herself and her friends • periods of employment • Lorraine's reliance on men and her friends.
A03	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • social stigma attached to divorce and being a single mother in 1970s/1980s • the nature of the text as autobiography—real event/real people • youth culture and society in England in the 1970s • domestic abuse • role of women in 1970s • education.

Truman Capote: <i>In Cold Blood</i> (Penguin Modern Classics)	
Q13	Using integrated linguistic and literary approaches, discuss how Capote presents the Clutter family as a representation of the American Dream in 1950/60s America in <i>In Cold Blood</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how the Clutters represent the American Dream throughout <i>In Cold Blood</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	Candidates need to show understanding of how the Clutters represent the American Dream in the text as a whole. Candidates are free to discuss different examples as long as they consider how Capote explores this theme. Look for and reward all valid interpretations. These might include: • Herb Clutter as the 'self-made' man; successful and apparently happily married • his courtship and marriage to Bonnie, along with their four children • Nancy seen as the All-American heroine • her relationship with Bobby • her friendships and calm nature • Kenyon and his quiet good nature • their sibling rivalry • Bonnie as the 'difficult' element in the marriage • Possibilities that all may not be as it seems.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • America in the 1950/60s • marriage • role of women • nuclear family and family life • Capote's homosexuality and his depiction of heterosexual relationships • American Dream.

Q14	“To live is to suffer, to survive is to find some meaning in the suffering.” Using integrated linguistic and literary approaches, discuss how Capote presents suffering in <i>In Cold Blood</i>. [60]
A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how suffering is presented throughout <i>In Cold Blood</i> and use linguistic and literary approaches to show what effects are achieved.
A02	Candidates need to show understanding of the theme in the text as a whole. Candidates are free to discuss different aspects of suffering as long as they consider how Capote explores this. Look for and reward all valid interpretations. These might include: • Bonnie’s mental suffering • the physical and emotional suffering of the Clutter family • emotional suffering of the residents of Holcomb • reactions of Bobby, Susan, and Al Dewey in particular • Perry’s physical pain • emotional suffering Perry and Dick face in prison.
A03	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • America in the 1950/60s • concept of American Dream • criminal behaviour • family roles and relationships • gender roles • concepts of masculinity and aggression.

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

Q15	Using integrated linguistic and literary approaches, discuss how Eggers presents San Franciscan culture and lifestyle in the 1980/90s in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the ways in which Eggers presents the culture and lifestyle of San Francisco throughout <i>A Heartbreaking Work of Staggering Genius</i> , and use linguistic and literary approaches to show what effects are achieved.
A02	Candidates need to show understanding of how the ways Eggers presents the culture and lifestyle of San Francisco in the text as a whole. Candidates are free to discuss any examples, as long as they consider how Eggers explores them. Look for and reward all valid interpretations. These might include: • Eggers himself as a representation of his generation • the 'Slacker' generation • unconventional living arrangements • elements of a 'bohemian' lifestyle and attitudes towards people who live like this • an anti-establishment atmosphere • a 'small town' feeling in a big city • open spaces and beaches which provide aspects of freedom • emergence of reality television • sense of opportunity and hope through establishment of 'Might' and other underground publications • ideas of sexual freedom coupled with outbreak of AIDS epidemic.
A03	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the nature of the text as a memoir and the real situations described in it • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described • issues regarding adoption and education • ideas of masculinity and the role of men at the turn of the century • youth culture in the 1980s/90s • anti-establishment movement and underground publications.

Q16	Using integrated linguistic and literary approaches, examine the ways in which Eggers presents himself as an unreliable narrator in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Eggers can be considered a reliable narrator throughout <i>A Heartbreaking Work of Staggering Genius</i> , and use linguistic and literary approaches to show what effects are achieved.
AO2	Candidates need to show understanding of how Eggers can be considered a reliable narrator in the text as a whole. Candidates are free to discuss any example of this as long as they consider how this is explored. Look for and reward all valid interpretations. These might include: • older thirty-something author creating voice of twenty-something younger narrator throughout text • mix of fantasy element with more autobiographical content • preface which signals fictionality of some content and characters • possible shaping of text to suit narrative impact e.g. wallet and Mexicans • gradual revelation of facts that shape our perception of narrator e.g. socio-economic background of Forest Lake • visit to John – dialogue about name being made up for fictional purposes • fantasy and reality of mother's funeral • surreal nature of ending – frisbee on beach with Toph.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the nature of the text as a memoir and the real situations described in it • issues regarding 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.

Robert Minhinnick: *Watching the fire-eater* (Seren)

Q17	“The poor disgust us because they are us. They show us what we’d look like without our fine clothes.” Using integrated linguistic and literary approaches, discuss Minhinnick’s presentation of attitudes towards poverty in <i>Watching the fire-eater</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of poverty throughout <i>Watching the fire-eater</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the presentation of poverty in the text as a whole. Candidates are free to discuss any examples, and should consider how Minhinnick explores this them. Look for and reward all valid interpretations. These might include: • his experiences in ‘Rio de Journal’ especially those in the jungle, and his attitude that the ‘Third World is being looted.’ • Minhinnick’s attitude towards Globalisation and Exploitation of the Third World • his experiences of the Community Programme in ‘The Scheme of Things’ • the way Minhinnick often presents poverty in a sympathetic manner, yet this is tinged with contempt and reluctant acceptance, especially in the DHSS office in ‘Taking It’ • comments about Wales and the Welsh, and their place within the world economy • specific discussion of Wales, e.g., ‘On the Pill’.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the impact of economy/money and the environment • Globalisation • the culture, society and economy of Wales and its differences to locations around the rest of the world • advances in travel • Minhinnick’s authorial voice and opinions.

Q18	“To be born in Wales...with music in your blood and with poetry in your soul, is a privilege indeed.” Using integrated linguistic and literary approaches, discuss Minhinick’s presentation of Wales in <i>Watching the fire-eater</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Minhinick presents Wales throughout <i>Watching the fire-eater</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the presentation of Wales in the text as a whole. Candidates are free to discuss different examples as long as they consider how Minhinick explores them. Look for and reward all valid interpretations. These might include: • his experiences of growing up in Wales • his experiences of observing unemployment • specific comments about Wales e.g., in ‘On the Pill’ • comments about Cardiff in ‘Dock of the Bay’ • impact of tourism • importance of money/the economy • his own work as a writer.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • First and Third World expansion • population expansion and density, differing opportunities and life chances in cities compared to the country • unemployment and Social Security • globalisation and environmental concerns • issues of nationality • Minhinick’s authorial voice and opinions.

George Orwell: *Down and Out in Paris and London* (Penguin Modern Classics)

Q19	Using integrated linguistic and literary approaches, discuss Orwell's presentation of loneliness/isolation during the early twentieth century in <i>Down and Out in Paris and London</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Orwell presents loneliness/isolation throughout <i>Down and Out in Paris and London</i> , and use linguistic and literary approaches to show what effects are achieved.
AO2	Candidates need to show understanding of how loneliness/isolation is presented in the text as a whole. Candidates are free to discuss different presentations of loneliness/isolation as long as they consider how Orwell explores them. Look for and reward all valid interpretations. These might include: • accommodations in both Paris and London • homelessness • times of begging • boredom whilst begging • humiliation and dehumanisation in both Paris and London • the transient nature of his lifestyle • difficulty of establishing relationships and friendships • lack of privacy at times • treatment of the homeless.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the nature of the text as a memoir • differences between Paris and London in the early twentieth century • poverty and conditions for the homeless • friendship • employment.

Q20	Using integrated linguistic and literary approaches, discuss Orwell's presentation of conflict during the early twentieth century in <i>Down and Out in Paris and London</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of conflict throughout <i>Down and Out in Paris and London</i> , and use linguistic and literary approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the presentation of conflict in the text as a whole. Candidates are free to discuss different examples as long as they consider how Orwell explores them. Look for and reward all valid interpretations. These might include: • class conflict and division • Orwell's different accommodations in Paris and the conflicts which ensue • working as a plongeur and the attitudes of his employers • attitudes of others towards the poor/beggars • his internal conflicts at times • attitudes towards people of different nationalities.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the nature of the text as a memoir • living conditions in early twentieth century Paris and London • poverty and opportunities for employment • class system in England • gender roles • ideas of aspiration and superiority.

Assessment Grid Unit 2 Section B

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	AO2 Analyse ways in which meanings are shaped in texts	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received
	20 marks	15 marks	25 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	13-15 marks - perceptive analysis of how language choices, form and structure affect meaning - mature reading of texts - confident understanding of and appreciation of writers' techniques	21-25 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	10-12 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	16-20 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	7-9 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	11-15 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	4-6 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	6-10 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	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts	1-5 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 or not attempted		

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