



GCE AS MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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

AUTUMN 2020 MARK SCHEME

COMPONENT 1: PROSE

MARKING GUIDELINES:

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. There is a two-part question in Section A. Part (i) is to be marked out of **20 marks** and Part (ii) is to be marked out of **40 marks**, giving a total of **60 marks** for Section A. Section B is to be marked out of **40 marks**.
- 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, 26TH OCTOBER.**

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

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

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

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

Section A: Prose Fiction Pre-1900

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

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

Section A: Mark allocation

	AO1	AO2	AO3	A05
Part (i) 20 marks	10	10	-	-
Part (ii) 40 marks	10	10	10	10

Q1	Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)
(i)	Examine Austen’s presentation of Elinor in this extract. [20]
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the character of Elinor and with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Elinor presented as suffering – dynamic verbs ‘smart’/‘mourning’ etc. • Elinor presented with a depth of self-awareness missing in Marianne and her mother – emotive use of the word ‘conviction’ and of the need to ‘command’ herself to ‘guard’ against suspicion. • extended antithesis between Elinor’s desire for emotional control and Marianne and her mother’s excessive, emotional response. • Elinor’s self-sacrificing nature is highlighted by the use of free indirect discourse – her thoughts towards Lucy in the last paragraph. <p>In Bands 1 and 2 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>

(ii)	<p>How far do you agree that “in <i>Sense and Sensibility</i>, Austen’s harshest criticism is reserved not for those who feel too much, but for those who do not feel at all”? In your response you should refer to at least two other parts of the novel. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the view in the question. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in presenting the ideas underpinning the view in the question, their analysis of narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to fully agree with the statement or challenge this view. They may wish to give a more contextualised response and argue that Austen perhaps saves her criticism for society itself rather than individuals in the novel. • presentation of Fanny Dashwood/Mrs Ferrars/Willoughby • the presentation of Elinor as a stoic, often somewhat detached figure. • could challenge the statement by exploring the suffering Marianne endures because of her sentimentality/romantic emotionalism (her near death at the end of the novel for example). <p>In Band 1, narrative/descriptive responses are likely to choose one or more characters and attempt to link them to the view in the question, with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents the ideas suggested in the viewpoint and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • etiquette • male/female power balances • social rank and the importance of wealth • the dependency of widows • legal arrangements governing family life • ideas about ‘sensibility’ in 19th century literature. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the discussion of the ideas suggested by the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the viewpoint and to Austen’s presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q2	Charlotte Brontë: <i>Jane Eyre</i> (Penguin Classics)	
(i)	Examine Brontë's presentation of Jane in this extract.	[20]
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>	
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • overview: – candidates are likely to engage with Jane as a figure of female empowerment here. • may comment on the way Jane dominates the dialogue • presented as strong willed, fiercely independent • presented as being defiant in the face of Rochester's pleading. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first person narrative without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to present character/ tone/ mood etc. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Brontë has made meaning.</p>	

(ii)	<p>How far do you agree with the view that “<i>Jane Eyre</i> is primarily a novel which champions female empowerment”? In your response, you must make close reference to at least two other parts of the novel. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the viewpoint. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in <i>Jane Eyre</i> in engaging with the viewpoint through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to engage and debate with the idea of ‘primarily’. They may acknowledge that there is some evidence of female empowerment in the novel but debate whether or not this is the primary message. • could choose to discuss responses to the ending of the novel – some readers will see Jane’s return to Rochester as a relinquishing of the power she fought so hard for but some readers may see the emasculation of Rochester as evidence of Jane’s feminine triumph. • could discuss the presentation of marriage in the novel – for some women the rejection of a proposal of marriage is liberating (Jane) – for others marriage is a tool of subjugation (Bertha) • the presentation of Bertha in the novel. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of passages with a link to female empowerment with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

A03

We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents female empowerment either in a critical or positive way and the ways in which different audiences understand this presentation. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:

- status/dependency of females and C19th notions of marriage
- status of orphans and poor relations
- C19th notions of charity
- C19th attitudes towards mental illness
- C19th religious attitudes and values
- finance/wealth/inheritance.
- ideas of Empire/colonialism.

In **Band 1** we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In **Band 2** there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In **Band 3** we should see a wider approach to contexts and clear appreciation of their influence upon the text. In **Bands 4 and 5** there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	Examine Gaskell’s presentation of Mr Higgins in this extract. [20]
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses might show a superficial understanding of the situation/characters but writing is likely to be awkward, brief and general. Band 2 responses should demonstrate a more methodical approach to the extract. In Band 3 there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in Bands 4 and 5, there should be an increasingly confident and perceptive grasp of the presentation of setting and a confident grasp of relevant concepts.</p>
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • overview – candidates may see Higgins as a symbol of working-class suffering and the inequality of the class system – he is juxtaposed with Margaret and what she represents. • use of dialogue – extended dialogue given to Higgins reveals his suffering/sorrow at the loss of his daughter and the bitterness he feels that she suffered in life as well. • Margaret’s reaction to Higgins highlights his suffering – her physical description of him allows the reader to understand his suffering from her point of view as well as his own. • the end lines reveal Higgins’ utter hopelessness and Margaret’s impulsive offer only compounds this. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first person narrative without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to present character/tone/ mood etc. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Gaskell has made meaning.</p>

(ii)	<p>“In the power struggle between masters and men, Gaskell’s sympathy lies with the men.” In the light of this statement, discuss Gaskell’s presentation of social class. In your response, you must make close reference to at least two other parts of <i>North and South</i>. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of social class where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses might tend to narrate one or more examples of social class in the text in order to demonstrate knowledge and understanding of the text at a superficial level but without any convincing engagement with the text. In Band 2 we might see some attempt to engage with the different examples of social class and while writing might be inaccurate at times there will be some sense of organisation and use of relevant concepts. Band 3 essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about social class. Bands 4 and 5 will be increasingly well-informed and eventually perceptive discussions of attitudes towards these ideas within the text contributing to the ways we know characters and understand the progress of the plot.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting ideas about social class/the view in the question through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may want to debate the idea of ‘sympathy’ and discuss ideas related to the fact that the novel is seen as a ‘Condition of England’ novel. • the presentation of Bessy Higgins/Higgins/Boucher/Mrs Thornton • presentation of Thornton and the way he treats his workers. Depiction of the strike. • challenge the statement – candidates could argue that through the relationship between Thornton and Margaret Gaskell argues for understanding between the classes rather than promoting sympathy for one over the other. The way Thornton and Margaret grow to understand each other’s differences (and consequently the way Thornton comes to understand the needs of his workforce) could be used to develop this argument. <p>Band 1 responses will tend to narrate sections of the novel and describe examples of social class without further discussion. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents social class and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • status/dependency (or surprising independence) of females • literary context – North and South’s widely accepted position as a ‘Condition of England’ novel. • social hierarchy / relationships crossing boundaries • industrial relations • social / moral obligations • manners / conventions governing behaviour. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of social class and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Gaskell’s presentation of this idea.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q4	Charles Dickens: <i>David Copperfield</i> (Penguin Classics)
(i)	Examine Dickens' presentation of Uriah Heep in this extract. [20]
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the presentation of Uriah Heep with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the juxtaposition of Betsy Trotwood and Uriah's characters reveal how solipsistic Uriah is. • The duplicitous element of his character, 'whose eye the cunning red eye accidentally caught, as it at once scrutinized and evaded us.' • The first person POV from David's perspective presents Heep as a weak, pathetic figure, but Heep's own dialogue presents him as a man full of his own self importance. • metaphor of the genie. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as techniques without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to present Uriah Heep and the effect of these choices. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p>

(ii)	<p>How far do you agree that for Dickens, “the real villain of <i>David Copperfield</i> is human weakness rather than Victorian society”? In your response, you must make close reference to at least two other parts of the novel. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the viewpoint. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in <i>David Copperfield</i>, through narrative techniques and language choices, candidates might draw upon some of the following listed below. In exploring a number of ideas candidates will engage with how the ideas in the viewpoint are presented in the novel.</p> <ul style="list-style-type: none"> • overview: candidates may approach this question in a number of different ways. They will engage with Dickens’ presentation of moral weakness and debate whether it is this or society which is more responsible for the fate of the characters. • candidates may consider the way Dickens uses Uriah Heap and David Copperfield as foils – both characters have similar impoverished backgrounds but their characters are very different and therefore so too are their fates. • could consider the contrast between Martha and Little Em’ly • could challenge the statement by exploring the women in the novel. The conventions of Victorian society dictate the necessity for marriage and in this way character is far less a determining factor for the women in the novel. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of characters which relate to the view in the question, but with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Candidates may also be beginning to engage with the link between the presentation of characters and their function in the text. They should be moving away from description. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices and how these add to the presentation of the ideas raised by the view in the question.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Dickens presents the ideas in the viewpoint/question and the ways in which different audiences understand this presentation. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • status/dependency of females/social hierarchy • religion • status of orphans/child labour and the impacts of an industrial society • class/social prejudice • family obligations/duty • education • C19th attitudes towards marriage/pre- or extra – marital sex/adultery. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>David Copperfield</i> which are relevant to the presentation of the ideas in the question/viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to Dickens’ presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine the presentation of Henchard in this passage. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas about atmosphere. These comments will probably be descriptive. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the contrast in the way that Susan sees Henchard, as a man of influence and status 'his dress as a man of affluence . . . and lavish to her eyes' and the way he sees himself – as a man of stoic necessity with a 'dogged, unflinching spirit'. Reveals the difference between the public and private man of character. • Hardy uses the description of the townsfolk to present Henchard as a man of status, especially in comparison to Susan. • Uses the viewpoint of the townsfolk to present Henchard as a somewhat cold and unfeeling figure – especially towards women. • the passage highlights the need Henchard feels to keep up a façade of respectability. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Hardy has made meaning.</p>

(ii)	<p>Explore the view that “In <i>The Mayor of Casterbridge</i>, Hardy presents us with a society where public reputation is more important than personal happiness”. In your response, you must make close reference to at least two other parts of the novel. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe character in order to demonstrate knowledge and understanding of the text at superficial levels. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ways characters are used in prose fiction to create plot and to develop abstract ideas. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in <i>The Mayor of Casterbridge</i> when considering the view in the question candidates may have considered:</p> <ul style="list-style-type: none"> • overview: candidates may wish to engage with the idea of ‘more important’ and discuss the connection between the two ideas – for example the idea that personal happiness relies on public reputation • candidates are likely to focus on Henchard and the value he places on his good name and reputation. • candidates could discuss the presentation of Lucetta as a character who attempts to put personal happiness above public reputation but who ultimately suffers because of this choice. • candidates may also wish to explore the statement by considering Henchard and his role as a ‘Man of Character’ – a character who ultimately pays the price for putting his personal happiness above his reputation at the beginning of the novel and who pays the ultimate price for his very public failure at the end of the novel. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of public reputation/personal happiness with no supporting case made and only textual reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere and moral perspectives through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy explores the clash between public reputation and personal happiness and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the vulnerability of the poor • differences in social status • Victorian moral values / courtship/sexual impropriety • Victorian values/attitudes towards marriage • the literary tradition (tragedy) • industrial developments e.g. agriculture, of the 19th century. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to a discussion of the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u>.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Component 1 Section A (i)

Band	<p style="text-align: center;">AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks</p>	<p style="text-align: center;">AO2 Analyse ways in which meanings are shaped in texts 10 marks</p>
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Perceptive discussion of texts • 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"> • Detailed critical understanding of writers' techniques 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 texts. • 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 writers' techniques 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 texts and response is mostly relevant to question. • Some sensible grasp of key concepts. • Generally appropriate terminology. • Expression tends to be accurate and clear, but there may be lapses. 	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Clear grasp of writers' use of structure, form and language 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 texts and organise material, though not always relevant to question. • Some, not always relevant use of concepts and terminology. • Expression may feature inaccuracies. 	<p style="text-align: center;">3-4 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 texts.
1	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • Understands texts at a superficial or literal level. • Offers some ideas about texts. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • May identify a few basic stylistic features. • May offer narrative/descriptive comment on texts. • Occasional textual support.
0	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not credit worthy or not attempted. 	<p style="text-align: center;">0 marks</p> <ul style="list-style-type: none"> • Response not credit worthy or not attempted.

Component 1 Section A (ii)

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	9-10 marks <ul style="list-style-type: none"> Perceptive discussion of texts Very well developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression. 	9-10 marks <ul style="list-style-type: none"> Detailed critical understanding of writers' techniques to create meaning. Confident and apt textual support. 	9-10 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. 	9-10 marks <ul style="list-style-type: none"> Confident and informed discussion of other relevant interpretations.
4	7-8 marks <ul style="list-style-type: none"> Clearly informed discussion of texts. Effectively structured argument. Secure grasp of concepts and secure and sensible use of terminology. Expression generally accurate and clear. 	7-8 marks <ul style="list-style-type: none"> Sound analysis and evaluation of writers' techniques to create meaning. Appropriate and secure textual support. 	7-8 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 	7-8 marks <ul style="list-style-type: none"> Makes clear and purposeful use of other relevant interpretations.
3	5-6 marks <ul style="list-style-type: none"> Engages with texts and response is mostly relevant to question. Some sensible grasp of key concepts. Generally appropriate terminology. Expression tends to be accurate and clear, but there may be lapses. 	5-6 marks <ul style="list-style-type: none"> Clear grasp of writers' use of structure, form and language to create meaning. Generally clear and appropriate textual support. 	5-6 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. 	5-6 marks <ul style="list-style-type: none"> Makes use of other relevant interpretations.
2	3-4 marks <ul style="list-style-type: none"> Attempts to engage with texts and organise material, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies. 	3-4 marks <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 texts. 	3-4 marks <ul style="list-style-type: none"> Can acknowledge the importance of contexts Makes some connections between play and contexts 	3-4 marks <ul style="list-style-type: none"> Can acknowledge that texts may be interpreted in more than one way.
1	1-2 marks <ul style="list-style-type: none"> Understands texts at a superficial or literal level. Offers some ideas about texts. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity. 	1-2 marks <ul style="list-style-type: none"> May identify a few basic stylistic features. May offer narrative/descriptive comment on texts. Occasional textual support. 	1-2 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. 	1-2 marks <ul style="list-style-type: none"> Can describe other views with partial understanding.
0	0 marks <ul style="list-style-type: none"> Response not credit worthy or not attempted. 	0 marks <ul style="list-style-type: none"> Response not credit worthy or not attempted. 	0 marks <ul style="list-style-type: none"> Response not credit worthy or not attempted. 	0 marks <ul style="list-style-type: none"> Response not credit worthy or not attempted.

Section B: Prose Fiction Post-1900

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

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

Section B: Mark allocation

A01	A02	A03	A05
10	10	10	10

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

Q6	How far do you agree that “in <i>The Secret Agent</i>, it is those in authority who cause most suffering”? [40]
AO1	<p>We will reward coherent, well-structured, relevant responses to the critical statement where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in presenting ideas raised in the viewpoint/question candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach. Although this question has an overt contextual steer, candidates should keep in mind that context is equally weighted and should only be used to inform and develop a reading of the text • candidates may wish to challenge the statement here by drawing on context and exploring the historical events which informed the narrative of the novel. In a similar way they may wish to explore the link between Conrad’s fictional characters and the political issues of late Victorian/early Edwardian England/Europe • candidates could agree with the statement by discussing a modern reception of the text – the idea that concerns such as terrorism, state interference by external factors etc are as relevant now as they were at the time of the novel’s first publication. • could argue that Conrad is more concerned with ideas about human behaviour/human nature, morality etc than he is about external factors such as politics etc. In this way the novel is as relevant now as ever. <p>In Band 1, narrative/descriptive responses are likely to offer assertions about the novel’s presentation of the ideas in the viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of ideas and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which the novel explores the ideas referenced in the viewpoint, and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the intended impact/consequences of acts of anarchism/terrorism • early C20th politics/international affairs • (Late Victorian?) Edwardian family values • historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters • use of terrorism. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the discussion of the ideas raised by the viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the ideas in the question.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q7	<p>“In <i>The Secret Agent</i>, Conrad reserves his harshest criticism for those who believe in nothing rather than those who are dedicated to a cause.” In the light of this statement, discuss Conrad's presentation of Verloc in <i>The Secret Agent</i>. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the statement where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in presenting the ideas in the viewpoint through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach by arguing that Conrad is more critical of fundamentalists such as The Professor. • could agree with the statement by exploring Verloc's indolence and his role as a double agent – he lacks any sense of loyalty to anyone. This could be extended to write about his treatment of family – especially Stevie. • could see Verloc as a symbol of Conrad's distaste for the moral laxity and greed of the middle classes. • could challenge the statement by arguing that Conrad presents Verloc as more of a pathetic figure than one to be reviled. Could argue that he encourages a more vehement response to the moral absence symbolised by the Professor. If Verloc is merely stupid, then the Professor is cunning and cruel. <p>In Band 1, narrative/descriptive responses are likely to assert one or more characters who could be linked to the view in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

A03

We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Conrad presents the ideas in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:

- underpinning philosophies of anarchism/terrorism
- early C20th politics/international affairs
- Edwardian family values
- historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters
- morality/personal relationships.

In **Band 1** we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In **Band 2** there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In **Band 3** we should see a wider approach to contexts and clear appreciation of their influence upon the text. In **Bands 4 and 5** there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.

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

Q8	<p>“Some critics argue that in <i>A Room with a View</i>, Forster presents us with a world where no one is truly free.” How far do you agree with this view of the novel? [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint in the question where candidates have engaged in a clear, well organized and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe events which could be linked to the view in the question in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of character and abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may agree with the critical quotation entirely or challenge it partially. Candidates may also debate what is meant by ‘free’ – whether this is understood in relation to freedom from society’s constraints and/or personal freedom • candidates could engage with the idea that freedom and restraint are set up in antithesis in the novel, a set of opposites explored through setting, character, narrative structure and symbolism. Many of Forster’s characters are striving to become less restrained and more free – but the extent to which they achieve this is debatable • candidates could focus on Lucy and may argue a number of different ways in which the ending of the novel can be interpreted. Is her return to Italy a demonstration of her freedom from the constraints of English propriety or merely an acknowledgement of defeat and the realization that she will never be ‘free’ – she will always have to sacrifice something for happiness • candidates may link the idea of freedom to the presentation of social class. Money seems to give the illusion of freedom – the freedom to travel around Europe – however, this comes at a price – social conformity. <p>In Band 1, narrative/descriptive responses are likely to assert points relating to the viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents ideas about freedom and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the English class system • women’s status and related ideas about marriage/property/education • political / philosophical radicalism • Edwardian codes of manners/customs/morals • Victorian/Edwardian ideas of masculinity/femininity <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of context.</p>
<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Room with a View</i> which are relevant to the presentation of ideas related to the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Forster’s presentation of these ideas</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q9	<p>Explore the view that in “<i>A Room with a View</i>, Forster is primarily concerned with presenting journeys of self-discovery rather than presenting a criticism of society.” [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged in a clear, well organized and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters and events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas, characters and events in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach – arguing that perhaps Lucy’s journey is symbolic of the transition taking place in England in the early Edwardian era • if agreeing with the quotation, candidates will probably focus on Lucy. Could discuss her burgeoning sexual awareness and how Forster uses setting to symbolize this • candidates could also discuss that one of the main narrative arcs of the novel is the love triangle between Lucy, George and Cecil – a plot line which could be seen to be used by Forster to chart Lucy’s development into a free thinking individual rather than someone dependent on other people for her views. Of course, Cecil and George could also be read as symbolizing the different social classes in England at the time of first publication – so it is possible to use this part of the novel to both support and challenge the statement in the question • if challenging the statement candidates may include discussion of some of the more minor characters – for example Mr Eager/Miss Lavish etc who could be seen to be Forster’s way of commenting on social mores rather than adding to Lucy’s development and growth as a character. <p>In Band 1, narrative/descriptive responses are likely to assert points related to the view with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents ideas relating to the view in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the restrictions and changing nature of the English class system • women’s status and related ideas about education/marriage/property • Edwardian codes of manners/customs/morals • English values/traditions and the conflict with foreign culture. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of context.</p>
<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Room with a View</i> which are relevant to the ideas raised by the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Forster’s presentation of characters and ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text. At this level, candidates might challenge the assertions in the question and suggest readings which take issue with the idea put forward in the critical statement.</p>

Emyr Humphreys: *A Toy Epic* (Seren)

Q10	<p>“In the battle between tradition and modernity, tradition loses in Humphreys’ <i>A Toy Epic</i>” How far do you agree with this view of the novel?</p> <p style="text-align: right;">[40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to view where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion, which engages fully with the viewpoint.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in presenting the theme of growing up through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may debate what is meant by tradition and modernity. Could explore these concepts in relation to industrialisation, the rise of secularism, class/social stratification etc. • settings are used to explore wider contextual issues such as political/social and cultural changes to Wales in the 1930s. For example, Iorwerth’s farm is a symbol of traditional agrarian life at the heart of rural Welsh culture and the ever growing town symbolises the threat of growing modernity and its threat to Iorwerth’s way of life • the boys represent the growth of modernity in Wales/Great Britain: Iorwerth - challenged by growing anglicisation, Albie’s beliefs/values in the face of approaching war used to identify a much larger political impetus, Michael the growing sense of nationalism • end of the novel – a game of hide and seek in the country symbolises their desire to escape back to their childhood ‘home’ and arguably ‘tradition’. However, this ultimately fails as it descends into bickering • some candidates may engage with the idea of ‘war’ as an example of modernity. <p>In Band 1, narrative/descriptive responses are likely to assert points about tradition/modernity with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Humphreys presents ideas and the ways in which different audiences understand these. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • class values / respectability / social aspiration. • education • church/country/town settings • impact of war on society and impending conflict • poverty and unemployment between the wars • political movements – communism, socialism, fascism and nationalism • church and chapel • Anglicisation. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the given viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Humphreys’ presentation of relevant ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q11	<p>“A novel of social division and personal discord”. In the light of this statement, discuss Humphreys’ presentation of conflict in <i>A Toy Epic</i>. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in <i>A Toy Epic</i> in the presentation of social and personal conflict through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates are likely to engage with both the macro and the micro in the novel – the wider, external events occurring in Wales and in the wider context AND the personal journey of the three boys as they struggle with the conflicts inherent in growing up • some candidates will argue that the personal discord in the narrative is used by Humphreys as a metaphor for the growing social division in Wales. The boys could represent the conflicts at work in Wales/Great Britain: Iorwerth - challenged by growing anglicisation, Albie’s beliefs/values in the face of approaching war used to identify a much larger political impetus, Michael the growing sense of nationalism • boys used to explore class conflict – they and their parents are used to explore the changing and conflicting class identities: Iorwerth: traditional agrarian/non-conformist at the heart of rural Welsh culture, Albie -working class/petit bourgeois/aspirational; Michael-middle class /respectable/trying to live up to expectations • If read as primarily being a coming of age story the narrative arc and use of first person allows the reader an insight into the conflicts inherent in growing up. <p>In Band 1, narrative/descriptive responses are likely to assert points about conflict with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support with, perhaps, wider discussion of the symbolism behind Humphrey’s presentation of conflict. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon Humphreys’ presentation of conflict and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • growing modernity in Wales in the 1930s • demographic shift from coast to towns • poverty and unemployment between the wars • political movements – communism, socialism, fascism and nationalism • class values / respectability/social aspiration • impending war/impact of war • church and chapel • Anglicisation. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the presentation of conflict and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Humphreys’ presentation of conflict.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

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

Q12	How far do you agree that “in <i>Wide Sargasso Sea</i>, Antoinette is a victim of unstoppable external forces”? [40]
AO1	<p>We will reward coherent, well-structured, relevant responses to the quotation where candidates have engaged with the viewpoint/presentation of Antoinette in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe events and characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in presenting ideas about the viewpoint/presentation of Antoinette through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates are likely to engage with whether or not we see Antoinette as a ‘victim’ and whether or not these external forces are ‘unstoppable’ • candidates may consider different ‘external forces’ such as class, race, colonisation, women’s place in Victorian society, mental illness (and whether it is hereditary), family bereavement etc. Any of these areas (and more) would prove fertile ground for exploration of the idea that Antoinette is indeed a victim • candidates may challenge the statement by arguing that Antoinette’s suffering is at least caused in part by her wild imagination and acute sensitivity. <p>In Band 1, narrative/descriptive responses are likely to assert points about Antoinette with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents Antoinette and the ways in which different audiences understand this character. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • attitudes towards marriage • status of women in English and Caribbean cultures • slavery and emancipation • colonial influence • wealth • English inheritance laws • the supernatural (Obeah) • customs and ceremonies. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to the presentation of Antoinette and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Rhys’s presentation of Antoinette.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q13	<p>“Dreams are Rhys’ most effective ways of allowing us to understand her characters.” How far do you agree with this view of <i>Wide Sargasso Sea</i>?[40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to describe characters and events in the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the ideas in the critical statement in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in <i>Wide Sargasso Sea</i> in presenting ideas which engage with the viewpoint, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach – perhaps arguing that Rhys uses other techniques which allow us insight into the characters’ motives and feelings • dreams are used to explore a character’s repressed feelings/emotions (for example when Antoinette dreams of being alone in a forest – arguably symbolising her rejection by Tia) • the dreams in WSS are often predatory in tone – perhaps symbolising the external forces which affected Antoinette • candidates could challenge the statement by arguing that it is perhaps the shifting narrative voice which allow us the most insight into a character’s true thoughts and feelings. <p>In Band 1, narrative/descriptive responses are likely to assert points about the statement with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents ideas related to the viewpoint and the ways in which different audiences understand her techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • slavery and emancipation • colonial influence / ownership of different islands /tensions between France and England • status of women in English and Caribbean cultures • wealth • gender roles in English and Caribbean cultures • attitudes towards marriage • the supernatural (Obeah) • religion and its role in colonisation • customs and ceremonies. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to the presentation of ideas related to the viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Rhys’s presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

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

Q14	<p>Explore the view that “in <i>The Remains of the Day</i>, Ishiguro depicts a world characterised by the deception of the self and of others”. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in <i>The Remains of The Day</i> through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates are likely to agree with this view of the novel but may challenge this statement somewhat at the end when there is arguably a moment of self awareness by Stevens • candidates are likely to focus on the way that the reader is made aware of the unreliability of Stevens’ narration (and therefore of the character himself) by the omission of key events in the world (such as the Suez Crisis etc.). This highlights Stevens’ own self deception • choice of narrative point of view increases the pathos in the novel – we see what Stevens doesn’t - including missed opportunities to enjoy more fulfilling relationships with Miss Kenton and his father. <p>In Band 1, narrative/descriptive responses are likely to assert ideas related to the critical viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ideas in the critical viewpoint and the ways in which different audiences understand its effects. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the British class system • the influence of WW1 and 2 • American influences • working-class culture and values after the wars • conventions of behaviour / personal relationships • Englishness – rural life; seaside; pub culture. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to the ideas in the critical viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u>.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q15	<p>Some readers argue that “the only function of Ishiguro’s minor characters is to develop Stevens’ character.” In the light of this statement, discuss the role and importance of minor characters in <i>The Remains of the Day</i>. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to describe one or more settings/characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in exploring this view through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may fully agree with the statement or offer a more balanced viewpoint. What constitutes a ‘minor character’ is not set in stone – characters can be argued to be ‘minor’ in different ways. Credit should be given to candidates who have developed an argument using a character that the examiner may not necessarily think of as being ‘minor’ • candidates could use Reginald Cardinal, Stevens’ father, Dr Carlisle to agree with the statement as they are all used to highlight a part of Stevens’ character that he either cannot or will not admit to himself. However, other characters would be suitable areas for exploration • could challenge the statement by arguing that Ishiguro uses the minor characters to make wider points about external issues – such as the changing face of post war Britain (crumbling of class systems as epitomised by Harry Smith for example). <p>In Band 1, narrative/descriptive responses are likely to assert points about one or more examples of class in the text with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents minor characters and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the British class system • working-class culture and values after the wars • patriotism • the influence of WW1 and 2 • conventions of behaviour / personal relationships • rural life in England. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to the presentation and use of minor characters and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Ishiguro’s presentation and use of minor characters.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Component 1 Section B Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	9-10 marks <ul style="list-style-type: none"> Perceptive discussion of text Very well developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression. 	9-10 marks <ul style="list-style-type: none"> Detailed critical understanding of writers' techniques to create meaning. Confident and apt textual support. 	9-10 marks <ul style="list-style-type: none"> Perceptive discussion of significance and influence of context. Confident analysis of wider context in which novel is written and received. 	9-10 marks <ul style="list-style-type: none"> Confident and informed discussion of other relevant interpretations.
4	7-8 marks <ul style="list-style-type: none"> Clearly informed discussion of text. Effectively structured argument. Secure grasp of concepts and secure and sensible use of terminology. Expression generally accurate and clear. 	7-8 marks <ul style="list-style-type: none"> Sound analysis and evaluation of writers' techniques to create meaning. Appropriate and secure textual support. 	7-8 marks <ul style="list-style-type: none"> Sound appreciation of significance and influence of context. Sound analysis of wider context in which novel is written and received 	7-8 marks <ul style="list-style-type: none"> Makes clear and purposeful use of other relevant interpretations.
3	5-6 marks <ul style="list-style-type: none"> Engages with text and response is mostly relevant to question. Some sensible grasp of key concepts. Generally appropriate terminology. Expression tends to be accurate and clear, but there may be lapses. 	5-6 marks <ul style="list-style-type: none"> Clear grasp of writers' use of structure, form and language to create meaning. Generally clear and appropriate textual support. 	5-6 marks <ul style="list-style-type: none"> Clear grasp of the importance of context. Clear grasp of wider context in which novel is written and received. 	5-6 marks <ul style="list-style-type: none"> Makes use of other relevant interpretations.
2	3-4 marks <ul style="list-style-type: none"> Attempts to engage with text and organise material, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies. 	3-4 marks <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 texts. 	3-4 marks <ul style="list-style-type: none"> Can acknowledge the importance of contexts Makes some connections between novel and contexts 	3-4 marks <ul style="list-style-type: none"> Can acknowledge that texts may be interpreted in more than one way.
1	1-2 marks <ul style="list-style-type: none"> Understands text at a superficial or literal level. Offers some ideas about texts. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity. 	1-2marks <ul style="list-style-type: none"> May identify a few basic stylistic features. May offer narrative/descriptive comment on texts. Occasional textual support. 	1-2 marks <ul style="list-style-type: none"> May describe basic context May describe wider context in which novel is written and received. 	1-2 marks <ul style="list-style-type: none"> Can describe other views with partial understanding.
0	0 marks Response not credit worthy or not attempted.			