



GCE MARKING SCHEME

SUMMER 2016

**ENGLISH LANGUAGE AND LITERATURE
NEW AS - UNIT 2**

2710U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2016 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.

AS LEVEL

MARKING GUIDELINES: SUMMER 2016

ENGLISH LANGUAGE AND LITERATURE

UNIT 2: DRAMA AND NON-LITERARY TEXTS

Section A: Post 1900 drama

Mark Allocation

	AO1	AO2	AO3
Part (i)	5 marks	20 marks	
Part (ii)	10 marks	10 marks	15 marks

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

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

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

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

- Use integrated literary and linguistic approaches as relevant
- Consider the impact of analysis and meaning

In addition, in part (ii) questions, candidates are required to consider the context of the texts, both of when they were produced and received.

Tennessee Williams: *A Streetcar Named Desire*

1. (i) **Re-read Scene 1, page 5 from “STELLA [*calling out joyfully*]: Blanche!” to page 7 “STELLA [*a little drily*]: Thanks.” Using linguistic and literary approaches, discuss how Williams presents the relationship between Stella and Blanche in this extract.**

[25]

<p>AO1</p>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • stage direction and adverb ‘<i>joyfully</i>’ to indicate Stella’s excitement • stage direction and noun phrase ‘<i>a wild cry</i>’ to indicate Blanche’s melodramatic excitement; coupled with her repetition of the proper noun ‘Stella’ • modifier ‘<i>feverish</i>’ also suggests something theatrical about Blanche’s behaviour • range of imperative and exclamatory sentences from Blanche • noun phrases ‘this merciless glare’ and ‘this horrible place’ • familiar vocative ‘honey’ • stage direction ‘<i>a little anxious</i>’ to show Stella’s weariness • Blanche’s repetition of the first person singular pronoun ‘I’ and noun ‘liquor’ • modal verb ‘must’ and stative verb ‘wonder’ • gentle interrogatives from Stella ‘you sit down’ and ‘let me pour’ • use of dashes to show uncertainty in Blanche • syndetic list of ailments from Blanche • demonstrative determiner in ‘explain this place’ to suggest Blanche’s disgust • tripling of adverb ‘Never’ • parallelism of ‘Why didn’t’ • post-modifiers ‘little intense’ • plosives in ‘blessed baby’ • stage direction ‘<i>drily</i>’
<p>AO2</p>	<p>Candidates should discuss the relationship between Stella and Blanche, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the fact that it’s their first meeting in the play, and it is very uncomfortable • undercurrent of tension throughout the whole extract • conversation is dominated by Blanche who is very nervous • Stella is more calm, but still a little unsettled • stark contrast between the sisters; Williams establishes this right at the start of the play • both excited, but Blanche is melodramatic • Blanche’s vanity is brought to the audience’s attention • it is suggested that there is something capricious or false about her nature • Stella is presented as being far more pragmatic • Blanche’s extreme nervousness is further emphasised through her demands for alcohol • considerate and welcoming nature of Stella; she is polite and understanding • Blanche is rude and abrasive • there is a condescending/patronising tone to Blanche’s questions and statements regarding Elysian Fields, which continues to the end of the extract • Stella’s patience begins to show signs of waning

(ii) Explore how Stella is typical of the presentation of women in the 1940s in at least two other episodes from *A Streetcar Named Desire*. [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Stella is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present women in the 1940s throughout the play. Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • a focus on Blanche and Stella and how they are representative of women during the 1940s • Blanche as the faded Southern Belle—physical description of her and her descent into destitution • her class snobbery • her extreme vanity and desire to be flattered by men • her sexual promiscuity • her reliance on illusion • her inability to manage the finances and save Belle Reve • Blanche is also presented as delicate and vulnerable • her rape by Stanley goes unpunished • her self-absorbed nature is at odds with attitudes of those around her • her committal signifies her total loss of control over her own life • complex and inconsistent character • Stella is far more conforming to societal norms • adores her husband, and would choose him over Blanche • quiet and reserved in contrast to Blanche • although does have a dry, almost sarcastic humour at times • the impression that Stella is more sensitive than the other women in the play • some candidates may also comment on Eunice
AO3	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • post WWII American society • questions of identity • issues concerning gender roles and role of women in 1940s America • domestic abuse and violence • attitudes towards sexual promiscuity • attitudes towards marriage • tradition of Realism in theatre

2. (i) Re-read from the start of Scene 6, page 59 to page 61 “[BLANCHE looks at him gravely; then she bursts into laughter and then claps a hand to her mouth.]” Using linguistic and literary approaches, discuss how Williams presents drama and tension in this extract. [25]

<p>AO1</p>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • stage directions ‘<i>lifelessly</i>’ and ‘<i>uneasily</i>’ to indicate their characteristics in this extract • verb ‘guess’, modal verb ‘must’ and predicative modifier ‘tired’ from Mitch • verb ‘grinding’ and noun ‘tracks’ to describe the streetcar—but can be linked to idea of fate • Mitch’s resigned attitude in the predicative modifier ‘afraid’ and noun ‘fun’ • use of the pronouns ‘I’ and the italicised ‘<i>you</i>’ by Blanche • adverbial ‘all the time’ • abstract noun ‘entertainment’ • verb phrase ‘couldn’t rise’ and abstract noun ‘occasion’ from Blanche • noun phrase ‘a dismal mess’ • honest and probing interrogatives from Mitch • post-modified noun phrase ‘the law of nature’ • verb phrase ‘must entertain’ • Blanche’s imperative regarding finding her key • possessive determiner ‘my’ and abstract noun ‘welcome’ • minor exclamatory sentence ‘Good boy!’ • dashes in Mitch’s speech to indicate his nervousness • flirtatious interrogatives from Blanche • stative verb ‘desired’ • noun phrases ‘a single girl’ and ‘a firm hold’ • euphemism of ‘lost’ • adverb ‘never’ and stative verb ‘known’ from Mitch
<p>AO2</p>	<p>Candidates should discuss how dramatic tension is presented, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the evening out has been a failure and Mitch feels that it is his fault • although they are both downhearted • there is a nervousness in their conversation • Mitch feels he needs to please Blanche; he is infatuated with her, but is resigned to the fact that this has been a disaster • awkward, stilted conversation; elements of humour in this • Blanche is self-congratulatory for surviving the evening • but Mitch challenges her on her behaviour • she is in control of the relationship, and flirts with Mitch so that he continues to flatter her • she is melodramatic, but also slightly patronising towards Mitch • he is awkward in his attempt to kiss her; clearly nervous and finds her slightly intimidating • she is coy in return • he flatters her at the end of the extract, and makes it clear to her that he is infatuated with her • the final stage direction demonstrates the complexity of her character • relationship is one where Blanche is in control and can use her flirtatious and suggestive behaviour to dominate Mitch • he is willing to do what it takes to please her • there is a clear imbalance of power between them

- (ii) **Discuss how Williams presents different attitudes towards desire in at least two other episodes from *A Streetcar Named Desire*.** [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how desire is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present desire throughout the play. Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • a focus on Blanche • title of the play and its significance – actual existence of a streetcar by this name at the time of writing • reference to fate and the inexorable path the characters (especially Blanche) are unable to avoid • Blanche’s sexual passion and promiscuity – there are many examples candidates may choose • the disastrous outcomes Williams suggests this may bring – her committal at the end of the play • Blanche’s long baths as a way of cleansing herself from guilt • her alcoholism • Blanche’s retreat into her own private fantasies help shield her from the harsh realities of her existence • Stella’s desire for Stanley, and her abandonment of her past; her choice of Stanley over Blanche is fuelled by desire • Stanley’s physical desire, and his actions regarding Blanche • Stanley does everything possible to uncover her ‘fantasies’
AO3	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • concepts of loss • ideas of identity and roles within society • America post WWII • gender struggles—stereotypes of women in 1940s America • issues of class distinction • psychological concerns • setting in New Orleans • candidates may make reference to Williams’ own struggles with promiscuity and the difficulties of being an homosexual at this time

Peter Shaffer: *Amadeus*

3. (i) **Re-read Act 1, page 30 from “JOSEPH [to SALIERI]: Charming... *Comme d’habitude!*” to page 32 “SALIERI [*blandly*]: Scusate, Signore, but what are those? Being a foreigner I’m not sure.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of the attitudes towards Mozart in this extract. [25]**

<p>AO1</p>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • embarrassment from Joseph shown through the noun phrase ‘A little less enthusiasm’ and the verb ‘beg’ • dashes to indicate Joseph’s excited train of thought • both exclamatory and interrogative sentence mood from Joseph • stage direction ‘<i>clearly startled</i>’ • stage direction ‘<i>warmly</i>’ from Van Sweeten • adjective ‘Delighted’ • adverb ‘again’ • Salieri’s use of Italian—a test of Mozart’s ability to use the ‘language’ of music • stage direction ‘<i>dryly</i>’ suggests his disappointment • furious interrogatives from Rosenberg • stage directions for Rosenberg ‘<i>startled</i>’ and ‘<i>irritated</i>’ • superlative noun phrase ‘A most unpleasant man.’ • stative verb and second person pronoun in the interrogative ‘Do you think?’ • Rosenberg’s use of the noun phrase and sibilance ‘a suitable subject’ and proper noun ‘National Theatre’ • Salieri’s litotes at the end
<p>AO2</p>	<p>Candidates should discuss the differing attitudes towards Mozart, selecting relevant supporting evidence to show how Shaffer’s use of language conveys their attitude. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Joseph’s embarrassment at Mozart’s over-zealous greeting • Joseph’s recollection of Mozart as a young boy suggests he made an impression on him; he appears to have an admiration for Mozart’s reputation, and almost appears excited to meet him again • this is mixed with his shock at Mozart’s laugh, which he interprets as a sign of Mozart’s embarrassment • Van Sweeten’s admiration of Mozart; he greets him with enthusiasm and warmth, and reminds Mozart they have met previously • Salieri’s elaborate welcome in Italian, the presentation of his music and the stage direction suggest an obsequiousness on his part • Rosenberg’s outrage at not having been consulted regarding the new commission suggests his dislike and distrust of Mozart • his questioning and disagreement with Mozart implies he does not like him • There is the sense that both Salieri and Rosenberg are threatened by Mozart’s arrival in Vienna, and their pompous behaviour reflects their belief that Mozart does not belong at Court • this is contrasted by the different attitudes from Joseph and Van Sweeten, who in general, appear to be excited by Mozart’s arrival in Vienna

- (ii) “To the court of Joseph II, the composer was almost like royalty.” Explore the presentation of attitudes towards composers in at least two other episodes from *Amadeus*. [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where different attitudes towards composers are presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present attitudes towards composers throughout the play. Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • composers as the ‘celebrities’ of the time, able to provide entertainment for all • the jealousy exhibited between composers themselves, and resentment at the success of others • Mozart’s belief in his own abilities above all others, and criticism of others, including those of the ‘establishment’ of composers, e.g., Gluck • his many criticisms of Salieri and his work, combined with his recognition that he requires Salieri’s support in his attempt to earn a living • the power held by Salieri in his role as both Court Composer and then First Kapellmeister • Salieri’s jealousy of Mozart and the abuse of his power in stifling Mozart’s progression; his recognition that it is Mozart whom God has chosen to speak for Him on earth through music • Rosenberg’s belief in Italian rather than German compositions, and his dislike of Mozart’s lack of respect for tradition and unconventional behaviour • distaste for his ‘child prodigy’ status • Joseph II and his admiration for composers, but his lack of understanding regarding music ‘Too many notes’ • Van Sweiten’s clear love and affection towards Mozart, until the end with the incorporation of Masonic rituals into ‘The Magic Flute’ • class attitudes towards composers and music
AO3	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • role of music in the courtly life of the Hapsburg Empire and Europe • Joseph II as Holy Roman Emperor • competition between composers in an attempt for both status and recognition • age of the Enlightenment • how composers managed to earn a living • attitudes towards different nationalities • issues of class and sense of entitlement • attitudes towards religion and music

4. (i) Re-read Act 1, page 55 from “SALIERI: *Capisco!* I know my fate” to page 56 “And now—“. Using integrated linguistic and literary approaches, discuss Shaffer's presentation of Salieri in this extract. [25]

AO1	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • repetition of first person pronoun ‘I’ and possessive determiner ‘my’ at the start • stative verbs ‘know’ and ‘feel’ • noun phrase ‘the first time’ • simile ‘as Adam felt his nakedness’ • noun phrase ‘a giggling child’ • superlative noun phrase ‘my most considered ones’ • repeated foregrounding of the second person pronoun ‘You’ to apportion blame • parallelism of ‘which most...’ • sarcastic repetition of ‘<i>Grazie</i>’ • abstract nouns ‘virtue’ and ‘rigour’ • italicised ‘<i>You know how hard I’ve worked</i>’ • asyndetic list of modifiers to describe Mozart • condescending compound pre-modifiers to describe Mozart and Constanze, ‘shit-talking’ and ‘botty-smacking’ • sarcastic noun phrase ‘my sublime privilege’ • stage direction of the adverb ‘[<i>savagely</i>]’ • elided modal verb in ‘I’ll not accept...’ • furious interrogatives towards God • archaic verbs ‘bloweth’ and ‘listeth’ • capitalisation of ‘Enemy’ to describe God • italicised dynamic verb ‘<i>block</i>’ • arrogant interrogative at the end
AO2	<p>Candidates should discuss the presentation of Salieri, selecting relevant supporting evidence to show how Shaffer’s use of language conveys his characteristics. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Salieri’s arrogance and ego throughout the extract, especially the direct address to God • his resentment at having been fooled by God into believing he was His mouthpiece on earth • sense of utter desolation from Salieri; he feels he is useless in comparison with Mozart and lacks belief in his own ability • jealous and envious of Mozart, but resentful and vengeful with God • Salieri’s feelings that he is being tormented/punished by God • he is shown the glories he could achieve, then has them destroyed by Mozart’s arrival • disgusted by a sense of being ‘mediocre’ • bitterness over his wasted efforts and sacrifices in trying to fulfil his side of the bargain he made with God • belief that he has led a virtuous life in pursuit of God’s ‘Voice’, and his incredulity that God has chosen someone like Mozart • condemnation of Mozart’s behaviour • utter admiration and respect for Mozart’s ability, and anger that he is the only one able to recognise this • sense of being singled-out by God for this specific punishment • defiant attitude towards God/anger and bravado in his accusations • belief that he is capable of challenging/opposing God’s wishes • deluded sense of self-importance • the change in his attitude, from desolation at Mozart’s ability, to his hyperbolic challenge to God

(ii) Discuss how Shaffer presents jealousy in Viennese society in at least two other episodes from *Amadeus*. [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how jealousy is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present jealousy throughout the play. Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • Salieri's various examples of jealousy throughout the play will figure prominently throughout responses • candidates may comment on the obsequious nature of his character, and his desire for eternal fame • his jealousy of Mozart's supreme ability and his recognition that he is really the only person who knows this • his jealousy and belief that God has chosen Mozart and not him • his use of other characters to ensure his plans succeed, including Rosenberg • his jealousy of Mozart and Katherina Cavalieri • abuse of his position • Mozart's jealousy of Salieri's position and his ability to earn money • Mozart's jealous attitude towards those with the authority to stifle and control his music, not just Salieri • Constanze's jealousy of Mozart and other women • use of disguise and deception in Salieri's attempts to take revenge on God through Mozart
AO3	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the position of composers and music in the court of Emperor Joseph II and Europe during the Age of Enlightenment • ideas of ambition and revenge • issues concerning jealousy • the importance of class/reputation and earning a living • the role of religion and forgiveness

Tom Stoppard: *Shakespeare in Love*

5. (i) **Re-read page 6 from “EXT. STREET. OUTSIDE WILL’S HOUSE. DAY.” to page 8 “WILL turns down a side street.” Using integrated linguistic and literary approaches, discuss Stoppard's presentation of the encounter between Will and Henslowe in this extract.**

[25]

<p>AO1</p>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • verb and adverb in the stage direction ‘<i>strides purposefully</i>’ to describe Will • third person singular pronoun ‘she’ • demonstrative determiner ‘this’ suggesting a repeat occurrence • adverb of time ‘always’ • euphemism ‘does it’ • preposition ‘behind’ • hyperbole from Will • bathos from Henslowe • stative verb ‘understand’ • abstract nouns ‘emptiness’ and ‘soulmate’ • noun phrase ‘a dead man’ • plosive alliteration in ‘buggered to boot’ • repetition of possessive determiner ‘my’ from Henslowe • asyndetic list from Henslowe • interrogatives from Will • repetition of pronouns ‘you’ and ‘me’ by Henslowe • cardinal determiner ‘fifty’ • stage direction ‘<i>staggered</i>’ • hyperbole and bathos at the end of the extract
<p>AO2</p>	<p>Candidates should discuss Stoppard's presentation of the encounter between Will and Henslowe selecting relevant supporting evidence to show how Stoppard's use of language conveys their character. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • comments on the changes the characters experience as the extract progresses • comments on the comic nature of the extract and the differences between the two characters • Will—romantic and passionate; idealistic but impractical • Henslowe is the complete antithesis of Will—practical, but also desperate for Will to write for him • they may also comment on exasperation and slight jealousy Henslowe demonstrates • his attempts to appeal to Will's nature as a playwright • Will's refusal to listen and change of subject to ask to borrow money • the apparent lack of loyalty to Henslowe this demonstrates • Henslowe's anger at Will's request and Will's apparent lack of concern

- (ii) **Discuss the presentation of the challenges faced by Will as a playwright in Elizabethan England in at least two other episodes from *Shakespeare in Love*.** [35]

A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how the difficulties Will faces as a playwright are presented elsewhere, and use literary and linguistic approaches to show what effects are achieved.
A02	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present Will's difficulties as a playwright throughout the play. Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • his problems with inspiration/writer's block • professional jealousy with Marlowe • influence of the puritans and Master of the Revels • Burbage and Henslowe vying for Will's work • influence of Elizabeth I on what is produced • difficulties encountered with actors, e.g. Ned, and those wanting to act, e.g. Fennyman • financial difficulties associated with the theatre and as a playwright
A03	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the position of playwrights and drama in the court of Elizabeth I • difficulties of earning a living • the role of theatre in Elizabethan England • patronage • actors • role of women

6. (i) Re-read page 70 from “INT. DE LESSEPSES’ HOUSE. OUTSIDE VIOLA’S BEDROOM. DAWN” to page 73 “VIOLA: It is a new world!” Using integrated linguistic and literary approaches, discuss Stoppard’s presentation of the relationship between Will and Viola. [25]

<p>AO1</p>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • stage directions at the start to indicate contentment and happiness • use of pronouns ‘you’ and ‘me’ by Viola, and modal verb ‘would’ to suggest her surprise • modal verb ‘must’ from Will and the imperative ‘Look’ • noun ‘Moonlight’ in the minor exclamatory sentence • noun phrase ‘the morning rooster’ • imperative ‘come to bed’ • predicative modifier ‘<i>winning</i>’, and dynamic verbs ‘<i>kisses</i>’ and ‘<i>pulls</i>’ in the stage direction • interrogative ‘Mr Henslowe?’ from Viola • exclamation ‘no!’ • adverb ‘still’ and post-modifier ‘dark’ from Will • contrasted with pre-modifier ‘broad’ and noun ‘day’ from Viola • stative verb ‘Believe’ • vocative ‘love’ • verb phrase ‘would leave’ • noun phrase ‘a new world’
<p>AO2</p>	<p>Candidates should discuss Stoppard’s presentation of the relationship between Will and Viola, selecting relevant supporting evidence to show how Stoppard’s use of language conveys their relationship. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • a focus on the changes which are evident in their relationship and characters as the extract progresses • candidates may also comment on the similarity of this extract to ‘Romeo & Juliet’ • sense of contentment and love at the start of the extract • Will’s immediate move to leave to write • Viola’s shock and unhappiness at his actions; her desire for him to stay • Will’s insistence that he must leave as it is morning – he is practical here, where she is unrealistic, for example ‘Moonlight!’ • she pleads with him to stay, and has the advantage over him; he is at her mercy and willingly gives in to her wishes • the change comes when she realises that Will needs to go to write • Viola’s priorities are displayed to be different to Will’s, and again she has the advantage over him as their previous points of argument are reversed • candidates may question what Viola’s true priorities/wishes are regarding Will

(ii) Explore how Stoppard presents different attitudes towards romantic love in at least two other episodes from *Shakespeare in Love*. [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how romantic love is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present romantic love throughout the play. Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • a focus on the relationship between Will and Viola, and they may discuss any aspect of their relationship • other points regarding romantic love may arise from this discussion, and may reflect how other characters do not demonstrate a belief in romantic love • Wessex’s unromantic interest in Viola – sees her as a commodity and their marriage is based on finance and status • Elizabeth’s decision regarding the ‘wager’ regarding the true nature of love • Wessex’s need to have Elizabeth’s approval for his marriage • Elizabeth’s ‘female’ intuition – ‘It takes a woman to know’ • role of the Nurse in helping orchestrate the meetings between Will and Viola • Rosaline used by all the men around her • Viola’s commitment to her duty as expected by her family
AO3	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • women in a ‘man’s world’ • the single woman in Elizabethan England—both Queen and Nurse • ideas relating to power and authority, and subjugation • women as objects • arranged marriages for status, or for political or financial gain • class and status in Elizabethan England

Edward Albee: *Who's afraid of Virginia Woolf?*

7. (i) Re-read Act 2, page 79 from “MARTHA: Very good, George.” to page 81 “GEORGE: [*he shakes her*]: Stop it! [*Pushes her back in her chair.*] Now, stop it!” Using integrated linguistic and literary approaches, discuss Albee's presentation of conflict in this extract. [25]

<p>AO1</p>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • intensifiers ‘Very’ and ‘Really’ from Martha suggesting sarcasm • use of ellipsis by Martha • noun phrase ‘a long time’ • vocatives ‘baby’ and ‘sweetheart’ from George • metaphor of ‘pigmy hunting’ to imply George’s taunting of Nick • George’s repetition of the pronoun ‘you’ to suggest the imbalance in their relationship • stage direction ‘<i>mocking</i>’ • nouns ‘blood’ and ‘carnage’ • dynamic verbs ‘heave’ and ‘pant’ • crudeness of his reference to ‘your melons bobbling’ • use of the modal verb ‘CAN’ and ‘CANNOT’ • capitalisation of exclamatory sentences to imply anger • extended noun phrase ‘a desperately sick lie’ • furious interrogatives from Martha • post-modifiers ‘mad’ and ‘deluded’ from George • reflexive pronoun ‘yourself’ • repetition of stative verb ‘know’ • stage directions towards the end of the scene in the form of dynamic verbs, ‘<i>screams</i>’ ‘<i>shakes</i>’ ‘<i>pushes</i>’ •
<p>AO2</p>	<p>Candidates should discuss the presentation of conflict selecting relevant supporting evidence to show how Albee’s use of language conveys meaning. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • conflict used to create a turning point in their relationship in the play • the audience learns that they have used argument or conflict as a way of livening up their marriage • this is clearly a power struggle between them • there is immediate antagonism causing conflict between the couple at the start of the extract – whilst this begins with sarcasm, it quickly escalates into hurtful mocking and ultimately physical action between them • George’s belief that Martha uses everything to her own advantage and will twist a situation to suit her own purpose • George's feeling that Martha always has her own way • Martha’s implication that George enjoys being her victim • Albee suggests that their marriage and whole relationship is built on a series of lies and a lack of understanding

- (ii) **With reference to at least two other episodes from the play, discuss how far you agree with the view that “George is a man who has been excluded from his own society.”** [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where George is presented elsewhere and use literary and linguistic approaches to show to what extent George is excluded from his own society. The question also invites discussion of his role in the plot and importance to generic conventions.
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about George.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • living and working in a university culture where success is expected • George as the ‘battle-weary’ husband • his apparent failure to live up to Martha’s expectations in his career • his relationship with his father-in-law • the fact that they don’t have children • possible comparison with Nick as a representation of the ‘new man’; Nick’s physical attractiveness and confidence in contrast to George • his battle to elicit the truth regarding his marriage • George’s determination to ‘get the goods’ on Nick • his attitudes towards women, their careers and their marriages
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • gender roles in ‘conservative’ America during the 1950/60s and the stereotypical expectations of men to provide and be successful • Albee’s adoption • attitudes towards marriage and the role of the man in society at the time — judged by having a happy ‘normal’ family • social conformity and success at work – the faded teacher • issues relating to protection/providing a future • Albee’s apparent discontent with this homogenised culture

8. (i) Re-read Act 2, page 90 from “MARTHA [*after*]: You know what I’m doing, George?” to page 92 “MARTHA: ...I’ll make you sorry you ever let yourself down. [*She exits.*” Using integrated linguistic and literary approaches, discuss how Albee creates dramatic tension in this extract. [25]

<p>AO1</p>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • Martha’s use of interrogatives to attract George’s attention and provoke him • George’s use of interrogatives to suggest his disinterest • repetition of the dynamic verb ‘entertaining’ and dynamic verb ‘necking’ • this coupled with Martha’s repetition and fronting of the first person singular pronoun ‘I’ • stage direction ‘<i>seemingly relaxed and preoccupied, never looking</i>’ to indicate the uncertainty in George • stage directions to indicate Martha’s state of mind—from anger, to confusion, to rage • use of ellipsis for both characters • simple exclamatory sentence ‘Cut it!’ • dramatic change in George’s attitude displayed in stage directions • use of pronouns to refer to characters • metaphor ‘bag of laundry’ • infinitive verb ‘to hump’ • imperatives from Martha • elided modal verb ‘I’ll’ from Martha • repetition of ‘I’ll make you...’
<p>AO2</p>	<p>Candidates should discuss the presentation of dramatic tension selecting relevant supporting evidence to show how Albee’s use of language conveys how this is created. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Martha’s deliberate goading of George; she tries to provoke him into action • contemptuous/dismissive comments from George reflecting his attitude towards her and Nick • lack of trust/honesty between them • use of sound (chimes) to act as a dramatic contrast to the argument • the change in George’s attitude, and his deliberate attempt to antagonise her – he now goads her • threats and accusations from both • antagonistic nature of their conversation • contrast in the way Martha speaks to Nick • George’s deliberate calmness is infuriating to Martha • she tries to blame him at the end of the extract • their acceptance that this is the only way they know how to continue with their marriage/lives

(ii) Discuss Albee’s presentation of fragile relationships in 1950s American society in at least two other episodes from *Who’s afraid of Virginia Woolf?* [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the fragile relationships are discussed elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about fragile relationships and their impact on the lives of the characters.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • Martha as the discontented housewife • her presentation as a vulgar example of American consumerism—gin drinking, sexually voracious • her dissatisfaction with her husband in all areas of life-both romantically and financially • Martha's relationship with her father • George's relationship with Martha's father • the invention of George and Martha's son • Honey's fake pregnancy • the idea that neither couple can face the truth of their marriage and the numerous factors involved with this • George's career at the university • George's failed novel and its possible link to his back story • Nick's reasons for marrying Honey • Nick's academic and athletic achievements and the effect it has on Martha and Honey
AO3	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • Albee's desire to expose the fragile relationships in American culture and society of the time • Albee's loathing of materialism • the 'ideal' family and its lack of evidence in the play • the 'ideal' career • a contextual view of divorce and marriage • contextual fears regarding the Cold War and 'truths' told by politicians

Diane Samuels: *Kindertransport*

9. (i) **Re-read Act 1 Scene 1 from page 4 “EVELYN. Most of it is junk” to page 6 “FAITH. Might be too good for the flat.” Using integrated linguistic and literary approaches, discuss Samuels' presentation of Evelyn and Faith in this extract.** [25]

<p>AO1</p>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • concrete noun ‘junk’ • indefinite pronouns ‘anything’ and ‘all’ • interrogatives and imperatives from Evelyn to show nervousness • asyndetic list of equipment • simile ‘like a shop assistant’ • noun phrase ‘a difficult customer’ • elided modal verb ‘I’ll’ • collocation ‘just in case’ • modal verb ‘might’ to suggest Evelyn’s over protectiveness • Faith fronting both ‘Dad’ and ‘He’ • cardinal determiner ‘fourteen’ • noun phrase ‘my own stuff’ • stative verb ‘approved’ • abstract noun ‘taste’ • post-modifier ‘beautiful’ • infinitive verb ‘to moulder’ • intensifier ‘too’ and possessive determiner ‘my’ used by Evelyn • contrasted with intensifier ‘too’ and definite article ‘the’ used by Faith
<p>AO2</p>	<p>Candidates should discuss the presentation of Evelyn and Faith, selecting relevant supporting evidence to show how Samuels’ use of language conveys meaning. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Evelyn’s clear anxiousness regarding Faith leaving • her desire to protect and provide for Faith • some moments of slight sarcasm and humour from Evelyn in an attempt to hide nerves • Evelyn presented as being slightly over the top, in helping Faith pack • the fact that she ignores Faith’s objections, and initially ignores Faith’s comment about her father • Evelyn is a little hurt by some of Faith’s comments, but realises that she has grown up and needs to let her go • her clear love and affection for Faith • Faith’s attempt to gently placate her mother’s fussing • her realistic presentation/attitude in contrast to Evelyn’s fretting attitude • Faith’s desire to be independent • humour in her final comment; clear love for her mother • a touching moment between mother and daughter, highlighting one’s desire to protect and provide, and the other’s possible excitement at the adventure which lies ahead

(ii) **Discuss how Samuels presents the challenges faced by mothers of different time periods in at least two other episodes from *Kindertransport*. [35]**

A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the challenges faced by mothers of different time periods are discussed elsewhere, and use literary and linguistic approaches to show what effects are achieved.
A02	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about the challenges faced by mothers. Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • separation of mothers and children e.g. Helga and Eva at the start of the play, Eva and Lil when Eva is about to be evacuated, Faith and Evelyn • Eva's constant anxiety that Lil will throw her out or leave her • the effects of Eva being separated from her mother on Evelyn's ability to be an effective mother to Faith • Lil helping Eva to find ways to bring her mother and father to Germany, and helping her cope with the disappointment when they don't arrive • Lil's attempts to protect Eva, e.g. from the Guard at the train station and from the newsreel of the liberation of Belsen • Eva becoming Evelyn; shedding her German Jewish identity; the effects of war on Eva as a child affect her as an adult, especially how she interacts with Faith – she is both mother and daughter • Evelyn's refusal to go to America with Helga • how war broke up families and mother/child relationships
A03	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the effects of war on later generations of children • effects of war on Evelyn as an adult • issues surrounding evacuations, especially of separation from mothers • separation anxiety • concerns regarding identity and protection

10. (i) Re-read Act 1 Scene 2 from page 44 “FAITH. Don’t do this, Mother.” to the stage direction on page 45 “FAITH runs away. LIL follows her.” Using integrated linguistic and literary approaches, discuss how Samuels creates drama and tension in this extract. [25]

<p>AO1</p>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> • imperatives from all characters throughout the extract • adverb of time ‘always’ from Faith • modal verb ‘cannot’, infinitive ‘to discuss’ and post-modifier ‘profitably’ from Evelyn • prepositional phrase ‘<i>in front of</i>’ and dynamic verbs ‘<i>leaps</i>’ and ‘<i>bars</i>’ in the stage direction • exasperated interrogatives from both Evelyn and Faith • noun ‘maniac’ • contrasting reflexive pronouns ‘yourself’ and ‘myself’ • noun phrases ‘your precious home’ and ‘your panic attacks’ • stative verbs ‘care’ and ‘know’ • verbs ‘shaking’ and ‘gulping’ • adverb of time ‘never’ followed by noun phrase ‘a good enough daughter’ • minor sentences ‘Look’ ‘Evidence’ • post-modifier ‘hysterical’ • contrasting noun phrases ‘a bad child’ and ‘a terrible mother’ • use of expletive • repetition of dynamic verb ‘kill’
<p>AO2</p>	<p>Candidates should discuss how Samuels creates dramatic tension, selecting relevant supporting evidence to show how Samuels’ use of language conveys this. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • this is a climactic moment in the play • furious argument regarding issues of betrayal and truth • mixed with ideas of protection • evidence of Faith’s frustration at being excluded from the truth and Evelyn’s fear of Faith discovering the truth about her mother’s past • the physical aspects of the stage directions, with Faith blocking Evelyn’s exit • Faith’s exasperation with her mother • the dismissive nature of some of Evelyn’s comments as a way of disguising her anger • the fact that this is a mother and daughter and their hurtful honesty about their emotions • but also mixed with a sense of pathos • Lil’s intervention and protection of her daughter • a sense of anger and betrayal from all three characters

(ii) Explore how Samuels presents various attitudes towards conflict in different time periods in at least two other episodes from *Kindertransport*. [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where conflict is discussed elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about conflict.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • a focus on issues relating to the war, which have effects for both time periods in the play • evacuation of German Jews and the evacuation of children in the UK • Eva's journey to becoming Evelyn – shedding her German Jewish identity and the internal conflict she undergoes • Evelyn's decision to stay with Lil and not go to America with Helga • the secrets kept from Faith, her discovery of them and the subsequent repercussions • argument between Evelyn and Lil regarding Evelyn's desire to destroy her papers • Samuels draws on the stories of Kindertransport survivors who were angry at not being allowed to stay and die with their parents • Evelyn's problems as an adult, e.g. her inability to deal with authority figures; her coldness to Faith; her desire to keep Faith her 'little girl forever'
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • issues of identity • concerns regarding evacuation and the war • lack of security • ideas of trying to establish a sense of 'home' or 'place' • separation anxiety • mother/daughter relationships in different time periods

Assessment Grid for Unit 2 Section A part (i)

Band	<p align="center">AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</p> <p align="center">5 marks</p>	<p align="center">AO2 Analyse ways in which meanings are shaped in texts</p> <p align="center">20 marks</p>
5	<p align="center">5 marks</p> <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • confident application of concepts and methods when discussing their own writing • accurate and sensitive use of terminology • confident expression and skilful organisation 	<p align="center">17-20 marks</p> <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature reading of texts • confident understanding of and appreciation of writers' techniques
4	<p align="center">4 marks</p> <ul style="list-style-type: none"> • sound evidence of integrated study • purposefully identifies a range of terminology • purposefully applies some relevant key concepts and methods • controlled expression and effective organisation 	<p align="center">13-16 marks</p> <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of texts • secure reading of implicit meaning • sound understanding of literary/linguistic features
3	<p align="center">3 marks</p> <ul style="list-style-type: none"> • clear evidence of integrated study • identifies a range of appropriate terminology • understanding of some relevant key concepts and methods • uses generally accurate, coherent expression • shows clear evidence organisation 	<p align="center">9-12 marks</p> <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of texts • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features
2	<p align="center">2 marks</p> <ul style="list-style-type: none"> • basic evidence of integrated study • begins to apply key concepts and methods • identifies some key terminology in their own writing but the approach may be descriptive • written expression should use generally accurate expression, but with lapses, particularly towards bottom of band 	<p align="center">5-8 marks</p> <ul style="list-style-type: none"> • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification
1	<p align="center">1 mark</p> <ul style="list-style-type: none"> • simple content features observed • limited evidence of integrated study • minimal application of concepts and methods • basic terminology may often be misunderstood and misapplied, • lapses in accuracy and clarity in written expression • the response may lack organisation 	<p align="center">1-4 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts
0	0 marks: Response not worthy of credit or not attempted	

Assessment Grid Unit 2 Section A part (ii)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received 15 marks
5	9-10 marks <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study purposeful application of concepts and methods; apt textual support accurate and precise use of terminology effectively organised response, utilising an academic style and register confident and fluent expression 	9-10 marks <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature reading of texts confident understanding of and appreciation of writers' techniques 	13-15 marks <ul style="list-style-type: none"> confident evaluation of impact of contextual factors in shaping the production and reception of texts confident grasp of overview
4	7-8 marks <ul style="list-style-type: none"> clear evidence of integrated study secure use of terminology clearly understands and applies relevant concepts and methods coherent written expression well organised and shaped response 	7-8 marks <ul style="list-style-type: none"> sustained analysis of how language choices, form and structure affect meaning thoughtful reading of texts secure reading of implicit meaning sound understanding of literary/linguistic features 	10-12 marks <ul style="list-style-type: none"> clear awareness of the influence of contextual factors on the production and reception of texts secure grasp of overview
3	5-6 marks <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts and methods, not always relevant generally coherent written expression clearly organised 	5-6 marks <ul style="list-style-type: none"> some analysis of how language choices, form and structure affect meaning, though may not always be sustained sensible reading of texts sensible reading of implicit meaning sensible understanding of literary/ linguistic features 	7-9 marks <ul style="list-style-type: none"> sensible awareness of the influence of contextual factors on the production and reception of texts sensible grasp of overview
2	3-4 marks <ul style="list-style-type: none"> basic evidence of integrated study basic use of key terminology, though may include some inaccuracy basic understanding of concepts and methods lapses in quality of written expression straightforward organisation 	3-4 marks <ul style="list-style-type: none"> basic analysis of how language choices, form and structure affect meaning awareness of key linguistic/ literary features straightforward understanding of texts with some generalisation and simplification 	4-6 marks <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic overview
1	1-2 marks <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation 	1-2 marks <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts 	1-3 marks <ul style="list-style-type: none"> limited awareness of the influence of contextual factors on the production and reception of texts limited overview
0	0 marks: response not worthy of credit or not attempted		

Section B: Non-literary texts

Mark Allocation

	AO1	AO2	AO3
Marks	20	15	25

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

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

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

There is a choice of two questions for each text. Candidates must answer one question on the text they have studied. In each question, candidates are required to:

- use integrated literary and linguistic approaches as relevant
- consider the impact of analysis and meaning
- consider the context of the texts, both of when they were produced and received.

Andrea Ashworth: *Once in a House on Fire*

- 11. Using integrated linguistic and literary approaches, discuss Ashworth’s presentation of different attitudes towards education in *Once in a House on Fire*.** **[60]**

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards education are presented throughout <i>Once in a House on Fire</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the various attitudes towards education in the text as a whole. Candidates are free to discuss different interpretations of education as long as they consider how Ashworth explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • as a child, Andrea attends a range of different schools due to moving house, including not being able to attend the grammar school • many interruptions to her schooling, and her later truanting • her Gran’s words about school acting as motivation • her attitude that school, especially in later school years, is a relief from the horrors of her home life • Terry’s attitude towards the sisters completing homework and studying—implies she should go out and get a job • Terry’s own experiences of school, and having to work to support his family • her teachers (especially English) encouraging her, but being viewed as condescending by her parents • attitude of other students when she and Tamsyn announce they want to continue to sixth form, and cannot understand their desire to stay in education rather than start to make money • Andrea’s view, and her mother’s, that Oxford offered a future away from the misery of her home life • education as a liberating force, enabling all three of the sisters to forge a new life • Andrea’s greater sense of control over her life and financial security at the end, due to her education • the fact that she has remained in education, in one way or another, throughout her life
AO3	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • life in England in the 1970s • the nature of the text as autobiography – real people/real events • grammar schools and comprehensives – 11+ examination • social and cultural status and importance of attending Oxford • education linked with status and opportunity • poverty and the expectation of earning money to help out at home • university life in the UK and USA

Or,

12. Using integrated linguistic and literary approaches, discuss how Ashworth presents marriage in 1970s/1980s England in *Once in a House on Fire*. [60]

A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how marriage in 1970s/1980s Britain is presented throughout <i>Once in a House on Fire</i> and use literary and linguistic approaches to show what effects are achieved.
A02	<p>Candidates need to show understanding of various attitudes towards marriage in 1970s/1980s Britain in the text as a whole. Candidates are free to discuss different interpretations of marriage as long as they consider how Ashworth explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none">• Lorraine's apparent dependence on having a husband during Andrea's youth and the various problems with her choice of men• the rapid nature of her re-marriages• the social stigma attached to divorce and being a single mother• marriage seen as a way out of poverty or to improve social status• Lorraine's decision to remain with Peter after being beaten• some evidence of successful marriages, e.g. Penny/Charlie• the hope this provides for both her and her sisters• with Terry, there were brief glimmers of hope, such as his temporary employment• however, these moments are only brief, and usually end in disappointment or violence• episodes of extreme violence and domestic abuse• Lorraine's 'depression' without a husband• the 'Afterward' provides the reader with a sense of hope for all of the family• the lessons Andrea has learnt regarding marriage
A03	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• social stigma attached to divorce and being a single mother in 1970s/1980s• the nature of the text as autobiography—real people/real events• domestic abuse and lack of support from the authorities• concepts of masculinity at the time• role of women/female stereotypes• unemployment and the impact on relationships

Truman Capote: *In Cold Blood*

Or,

13. Using integrated linguistic and literary approaches, discuss how Capote presents prison life in America in the 1960s in *In Cold Blood*.

[60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how 'prison life' is presented throughout <i>In Cold Blood</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of different places in the text as a whole. Candidates are free to discuss different examples as long as they consider how Capote explores this theme. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none">• the experiences of Perry and Dick whilst institutionalised• Perry's friendship with Willie-Jay• the view that prison does not reform people, and the fact that Dick first hears about the Clutters from Floyd Wells, whilst in prison• various descriptions of different prisons, but particularly Lansing• their different experiences in Finney County jailhouse, with Perry confined to a cell reserved for female prisoners• their experiences of life on 'Death Row' and the other inmates they encounter here• Perry's hunger strike as an attempt to gain some control over his fate• the numerous appeals and the effect this has on Perry and Dick (5 years spent on 'Death Row')
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none">• America in the 1950/60s• the penal system• the justice system and police• death penalty and appeals• Capote's own desire to see the two men finally serve their sentence

Or,

14. Using integrated linguistic and literary approaches, consider how Capote presents different attitudes towards women in 1960s America in *In Cold Blood*.

[60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how 'women' are presented throughout <i>In Cold Blood</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the theme in the text as a whole. Candidates are free to discuss different aspects of Capote's presentation of 'women' as long as they consider how Capote explores this theme. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none">• a focus on Nancy Clutter and her relationships with other female characters, especially Bonnie and Susan• Nancy and her relationships with Bobby and her father• Bonnie Clutter and her relationships with Herb and her children• mothers, for example Mrs Ashida, Mrs Hickock and Flo Buckskin• siblings, for example Bobo and Fern-Joy• Marie Dewey as the presentation of the ideal housewife• Josie Meier• the views of both Perry and Dick on women
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none">• Capote's relationship with women (especially Harper Lee) and their influence on him• issues of gender roles in the 1950/60s• issues about motherhood/homemakers/employment• teenagers in the 1950/60s• family relationships

Dave Eggers: *A Heartbreaking Work of Staggering Genius*.

Or,

15. "Success in the twentieth century is a matter of chance." Using integrated linguistic and literary approaches, explore the way Eggers presents some of the difficulties experienced by young people in *A Heartbreaking Work of Staggering Genius*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how some of the difficulties experienced by young people are presented throughout <i>A Heartbreaking Work of Staggering Genius</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the difficulties these people face in the text as a whole. Candidates are free to discuss different interpretations of 'difficulties' as long as they consider how Eggers explores this theme. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • a focus on Eggers himself; given that the memoir is set during a time of his life when he faced many difficulties, candidates have a wealth of material to draw upon for this question • it is likely that responses will take their focus on the deaths of both of his parents and his adoption and parenting of Toph • they may discuss the difficulties Eggers faces due to the illnesses and subsequent deaths of both his parents, from cancer, within thirty-one days of each other • other difficulties he faces revolve around employment and the creation of 'Might' magazine; the fact that many of these difficulties are affected or resolved by chance • his desire to both 'fit in' to the society and culture of the time, coupled with his distaste and resentment of this; this can also be seen in some of his friends • his difficult relationships with women • Beth's struggles to combine her studies and concern for her brothers • other difficulties are likely to include the day-to-day life of Dave and Toph, including the challenge of domestic tasks and situations related to Toph's school life • other characters in the memoir face difficulties, such as John who makes several suicide attempts, and Shalini who is critically injured during an accident at a party • responses may comment on Eggers' very difficult circumstances, but recognise his desire to act as a suitable role model for Toph • they may consider his personal attacks on society and the recognised establishment, and his portrayal as a young man, angry at the cards life has dealt him, but thankful for many other things in his life
AO3	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir and the real situations described in it • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described • contextual issues surrounding the publication of the text itself such as the subsequent (and public) problems it caused between Eggers and his sister Beth • issues regarding adoption and education

- | | |
|--|---|
| | <ul style="list-style-type: none">• ideas of masculinity and the role of men at the turn of the century• youth culture in the 1990s• how people succeed in the face of adversity• anti-establishment movement and underground publications |
|--|---|

Or,

16. Using integrated linguistic and literary approaches, discuss how Eggers presents his unconventional role as a substitute father in *A Heartbreaking Work of Staggering Genius*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how his unconventional role as a substitute father is presented throughout <i>A Heartbreaking Work of Staggering Genius</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of his unconventional role as a substitute father in the text as a whole. Candidates are free to discuss any aspect of this as long as they consider how Eggers explores this theme. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none">• the discovery of their father being both an alcoholic and abuser, and how Eggers responds to this being his only reference point• Eggers as brother and ‘father’• the ease with which he accepts this role and his constant feelings of inadequacy as a parent• his occasional resentment of this role• Eggers’ highly overprotective behaviour• fear of being judged by those in authority, and his difficulties when having to explain their ‘situation’• complications regarding education and finance• the games they play—the heart-warming moments they share• the harsh reality of some of their conversations• domestic arrangements• their attitudes to Eggers’ romantic adventures• Eggers’ implication that parents/parenting is not something which has to conform to conventional expectations• Toph’s attitude and responses to Eggers in this role
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none">• the nature of the text as a memoir and the real situations described in it• issues regarding adoption and education• Cultural/societal concerns in America at the time• attitudes towards single parents/young parents, and the nuclear family• different approaches to fatherhood—Eggers exhibits attitudes from different generations (strict discipline e.g. 1950s, and more relaxed, modern approaches)• lessons learnt from parents/his own father

Robert Minhinnick: *Watching the fire-eater*.

Or,

17. Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of different attitudes towards poverty near the end of the twentieth century in *Watching the fire-eater*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards poverty are presented throughout <i>Watching the fire-eater</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the theme of poverty in the text as a whole. Candidates are free to discuss different interpretations of 'poverty' as long as they consider how Minhinnick explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none">• his experiences in 'Rio de Journal' especially those in the jungle, and his attitude that the 'Third World is being looted.'• Minhinnick's attitude towards Globalisation and Exploitation of the Third World• his experiences of the Community Programme in 'The Scheme of Things'• the way Minhinnick often presents poverty in a sympathetic manner, yet this is tinged with contempt and reluctant acceptance, especially in the DHSS office in 'Taking It'• comments about Wales and the Welsh, and their place within the world economy• specific discussion of Wales, e.g., 'On the Pill'
AO3	<p>Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• the impact of economy/money• globalisation• unemployment rates/National income in late 1980s/early 1990s• the culture, society and economy of Wales and its differences to locations around the rest of the world• first and Third World differences; global economy• Minhinnick's authorial voice and opinions

Or,

18. Using integrated linguistic and literary approaches, discuss how Minhinnick presents city life towards the end of the twentieth century in *Watching the fire-eater*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how city life is presented throughout <i>Watching the fire-eater</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the presentation of city life in the text as a whole. Candidates are free to discuss different presentations of cities as long as they consider how Minhinnick explores them. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none">• the contrasts he discovers in ‘Rio de Journal’ and the way he presents the different ways of life in Rio• his experiences of different cities in America, especially New York, Boston and Washington, and the differences between these – the Mid, and West coast tour in ‘Reading the Zones’• candidates may choose to select specific individuals he meets in a specific city to demonstrate how they reflect the ‘lifestyle/attitude’ of that city• the time he spends in Ireland (Dublin) on tour• his attitude that the countryside is far preferable, and his longing (at times) to return• discussion of Cardiff in ‘Dock of the Bay’ with comments on progression at the expense of culture and the environment--nostalgic for a simpler time• many descriptions are unflattering: industrialisation, progression and expansion appear to override all concerns relating to the environment or preservation
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none">• first and third world expansion• the city as a ‘hub’ of the economy and closer global connectivity• population expansion and density, differing opportunities and life chances in cities compared to the country• Minhinnick’s authorial voice and opinions

George Orwell: *Down and Out in Paris and London*.

Or,

- 19. "A desperate struggle for survival." Using integrated linguistic and literary approaches, discuss some of the ways Orwell presents life as a struggle for survival in *Down and Out in Paris and London*. [60]**

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Orwell presents life as a struggle for survival throughout <i>Down and Out in Paris and London</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of struggling to survive in the text as a whole. Candidates are free to discuss different presentations of survival as long as they consider how Orwell explores them. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none">• the squalor of both living and working conditions• they may focus on the conditions and experiences at Hotel des Trois Moineaux, the Hotel X, Boris' room with the 'Jew' and the Auberge de Jehan Cottard in Paris• pawning belongings• extreme working hours• role of food and drink – spending money on alcohol and prostitutes• in London they may discuss the Spikes or the Salvation Army Shelters, or any of the other locations they use• begging• the use of poverty to establish atmosphere• poverty used as a back drop to characterisation, e.g. how Boris and Bozo try to remain hopeful in the face of adversity – their sense of pride
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none">• the nature of the text as a memoir• differences between Paris and London in the early twentieth century• attitudes towards the homeless and tramps• poverty• employment

Or,

20. Using integrated linguistic and literary approaches, discuss Orwell's presentation of early twentieth century living conditions in *Down and Out in Paris and London*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how living conditions are presented throughout <i>Down and Out in Paris and London</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the presentation of living conditions in the text as a whole. Candidates are free to discuss different presentations of living conditions as long as they consider how Orwell explores them. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none">• Orwell's time at the Hotel des Trois Moineaux and its inhabitants• payment of rent, and the constant fear of being evicted• being robbed by an Italian• Boris' room with 'the Jew'• responses may focus on the squalor presented by Orwell and some of the corruption evident in 'hotel' owners• occasional periods of sleeping rough in Paris• the various Spikes he experiences in London and their differing qualities• Paddy and Bozo and how they help Orwell• Tramp Majors he encounters and other individuals• Salvation Army hostels and the sense of resentment felt by the tramps
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none">• the nature of the text as a memoir• living conditions in early twentieth century Paris and London• poverty• attitudes towards the homeless, and the charity available to them• the nature of friendship as a means to help survival

Assessment Grid Unit 2 Section B

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 20 marks	AO2 Analyse ways in which meanings are shaped in texts 15 marks	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received 25 marks
5	17-20 marks <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study purposeful application of concepts and methods; apt textual support accurate and precise use of terminology effectively organised response, utilising an academic style and register confident and fluent expression 	13-15 marks <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature reading of texts confident understanding of and appreciation of writers' techniques 	21-25 marks <ul style="list-style-type: none"> confident evaluation of impact of contextual factors in shaping the production and reception of texts confident grasp of overview
4	13-16 marks <ul style="list-style-type: none"> clear evidence of integrated study secure use of terminology clearly understands and applies relevant concepts and methods coherent written expression well organised and shaped response 	10-12 marks <ul style="list-style-type: none"> sustained analysis of how language choices, form and structure affect meaning thoughtful reading of texts secure reading of implicit meaning sound understanding of literary/linguistic features 	16-20 marks <ul style="list-style-type: none"> clear awareness of the influence of contextual factors on the production and reception of texts secure grasp of overview
3	9-12 marks <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts and methods, not always relevant generally coherent written expression clearly organised 	7-9 marks <ul style="list-style-type: none"> some analysis of how language choices, form and structure affect meaning, though may not always be sustained sensible reading of texts sensible reading of implicit meaning sensible understanding of literary/ linguistic features 	11-15 marks <ul style="list-style-type: none"> sensible awareness of the influence of contextual factors on the production and reception of texts sensible grasp of overview
2	5-8 marks <ul style="list-style-type: none"> basic evidence of integrated study basic use of key terminology, though may include some inaccuracy basic understanding of concepts and methods lapses in quality of written expression straightforward organisation 	4-6 marks <ul style="list-style-type: none"> basic analysis of how language choices, form and structure affect meaning awareness of key linguistic/ literary features straightforward understanding of texts with some generalisation and simplification 	6-10 marks <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic overview
1	1-4 marks <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation 	1-3 marks <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts 	1-5 marks <ul style="list-style-type: none"> limited awareness of the influence of contextual factors on the production and reception of texts limited overview
0	0 marks: response not worthy of credit or not attempted		