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# **GCE AS MARKING SCHEME**

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**SUMMER 2018**

**AS  
ENGLISH LANGUAGE AND LITERATURE  
COMPONENT 2  
B710U20-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 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 2018**

**EDUQAS ENGLISH LANGUAGE AND LITERATURE**

**COMPONENT 2: DRAMA AND NON-LITERARY TEXTS**

### General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**.

Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write **"Refer to P/E"** on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
 

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

What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer, and particularly, by a **final comment on the candidate's response to the question as a whole**. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.

### **Prior to the Conference**

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

## At the Conference

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

## After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Thursday, 21<sup>st</sup> June.**

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

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

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

## Section A: Post-1900 drama

### Mark Allocation

	AO1	AO2	AO3
Part (i)	10	10	-
Part (ii)	10	10	20

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

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below.

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

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

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

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

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

Alan Bennett: *The History Boys* (Faber)

Q1 (i)	Re-read Act 1, page 10 from “Scripps I’d been on playground duty...” to page 12 “Headmaster ...I am thinking classroom control.” Using integrated linguistic and literary approaches, examine the presentation of Irwin and the Headmaster in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Bennett presents Irwin and the Headmaster</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• Irwin presented as confident and very sure of himself</li><li>• he gives very brief responses to questions</li><li>• his arrival described as ‘furtive’ and ‘clandestine’</li><li>• Headmaster also presented as confident, but mixed with uncertainty regarding Irwin</li><li>• concerned with reputation and how Irwin can help with this</li><li>• his irritation regarding the ‘Hull’ comment</li><li>• contempt for the Arts and Rudge</li><li>• tries to lure Irwin to success through promise of a job</li><li>• seen as dictatorial through his imperatives.</li></ul>

<b>(ii)</b>	<b>Education is not preparation for life; education is life itself.” Consider how Bennett presents the different purposes of education. In your response you should refer to at least two other episodes from the play. [40]</b>
<b>AO1</b>	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
<b>AO2</b>	<p>Candidates need to show understanding of attitudes towards the purpose of education in the play as a whole. Candidates are free to discuss different interpretations of the purpose of education as long as they consider <b>how</b> Bennett establishes these within the play.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the differences in approaches/beliefs of all of the teachers</li> <li>• Headmaster’s attitude that it is results driven and his desire to see the school raise up the league tables</li> <li>• the competitive element he encourages and his frustration with Hector’s approach</li> <li>• Hector’s assertions that it is for the knowledge, where learning is important for its own sake</li> <li>• his deviation from the curriculum</li> <li>• Irwin’s more modern approach, where the students are encouraged to view education as a means to an end</li> <li>• he educates them how to pass the test, whereas Hector educates them with skills for life</li> <li>• Mrs Lintott’s belief in learning facts.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• gender roles</li> <li>• education in the 1980s — with references to Bennett’s own education in the 1950s</li> <li>• education and its value</li> <li>• university</li> <li>• teaching styles.</li> </ul>



Q2 (i)	<p>Re-read Act 1, page 29 from “Hector Well done, Posner...” to page 31 “Hector ...Where’s the kitty?” Using integrated linguistic and literary approaches, examine the presentation of Hector and the boys in this extract.</p> <p style="text-align: right;">[20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Bennett presents Hector and the boys.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• friendly interactions between all of the characters</li> <li>• Hector presented as charismatic and intelligent</li> <li>• his genuine enthusiasm and interest in his subject matter</li> <li>• his belief that it prepares them to cope with life</li> <li>• their general enthusiasm to please him and answer his questions</li> <li>• mixed with a resignation that they have to endure his approach</li> <li>• his praise and encouragement</li> <li>• his questioning at the end.</li> </ul>

<b>(ii)</b>	<b>"A contemporary society has little use for poetry." Examine how Bennett presents various attitudes towards literature in at least two other episodes from the play.</b> [40]
<b>AO1</b>	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
<b>AO2</b>	<p>Candidates need to show understanding of the various attitudes towards poetry and literature in the play as a whole. Candidates are free to discuss different interpretations of poetry and literature as long as they consider <b>how</b> Bennett establishes them within the play.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Hector is the driving force behind the presentation of this theme</li> <li>• his enthusiasm and fervour for poetry and literature</li> <li>• his belief that learning poetry will help them cope with life's challenging times</li> <li>• the vast range of references throughout the play</li> <li>• Posner's view of literature as 'elastoplast'</li> <li>• Irwin's view that this knowledge may make them stand out in the exams</li> <li>• he views poetry and literature as a way of improving their essays</li> <li>• the boys end up embracing this view and use poetry and literature to their advantage</li> <li>• last lines of the play reflect Hector's views on poetry and literature.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the setting of the play in the early 80s</li> <li>• teaching styles</li> <li>• education and league tables</li> <li>• class and opportunities.</li> </ul>

**Diane Samuels: *Kindertransport* (Nick Hern)**

<b>Q3 (i)</b>	<p>Re-read Act 1, Scene 1 page 7 from “EVELYN. (<i>scrutinising a glass</i>) This is chipped.” to page 8 “EVA. ...Finish it off for me.” Using integrated linguistic and literary approaches, discuss how Samuels presents the characters and situation in this extract. <span style="float: right;">[20]</span></p>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Samuels presents the characters and situation.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to consider:</p> <ul style="list-style-type: none"> <li>• the similarity of the situation between the two mother/daughter conversations</li> <li>• both concerning the departure of a daughter which is encouraged by the mother</li> <li>• Evelyn is presented as being more abrasive than Helga, perhaps reflecting the difference in age of Faith and Eva</li> <li>• she busies herself with polishing as a distraction</li> <li>• Faith looks for comfort and reassurance from her mother</li> <li>• suggestion is that she doesn't want to go</li> <li>• this is reflected in Eva who doesn't understand why she has to leave</li> <li>• Helga's practical reasoning for the evacuation compared to Evelyn's reasoning for encouraging Faith to leave.</li> </ul>

(ii)	<p><b>With reference to at least two other episodes from the play, discuss how Samuels presents different attitudes towards suffering.</b> [40]</p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of the theme of suffering in the play as a whole. Candidates are free to discuss different interpretations of suffering as long as they consider <b>how</b> Samuels establishes this theme within the play.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• candidates may focus on the suffering of the Jews and the many examples there are in the text</li> <li>• the Border Official and other authority figures imposing threats</li> <li>• reference to anti-Semitic attitudes in Germany in Eva's letter – 'dangers'</li> <li>• anti-Semitism leads to concentration camps – Helga tells of losing her husband and her suffering in a camp; the newsreel of the liberation of Belsen that Lil tries to hide from Eva</li> <li>• the emotional suffering experienced through separation and the effects of the war</li> <li>• the lasting effects on Eva/Evelyn and the problems this now causes for her own relationship with Faith.</li> </ul>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• attitudes to religion and race</li> <li>• issues surrounding evacuations and Kindertransports</li> <li>• separation anxiety</li> <li>• concerns regarding identity</li> <li>• parental responsibility.</li> </ul>

Q4 (i)	<p>Re-read Act 2, Scene 1 page 50 from “HELGA. To the very best daughter...” to page 52 “HELGA. ...All my love. Mutti.” Using integrated linguistic and literary approaches, discuss the presentation of Helga and Eva in this extract. <span style="float: right;">[20]</span></p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Samuels presents Helga and Eva.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• a disjointed conversation reflecting the distance that now exists between them</li> <li>• Helga is seen as holding on to their beliefs and way of life</li> <li>• Eva has changed and no longer even remembers certain important aspects of her religion</li> <li>• she even feels a sense of embarrassment regarding her religion</li> <li>• there is the honesty of a child’s response to what she says</li> <li>• Helga is far more fervent in her enthusiasm for celebrating ‘Passover’ and its significance</li> <li>• reminds Eva of what she should be doing</li> <li>• they answer each other’s questions when discussing the Israelites</li> <li>• Helga drifts off topic at the end.</li> </ul>

(ii)	<p><b>With reference to at least two other episodes from the play, discuss how Samuels presents different attitudes towards religious beliefs.</b> [40]</p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of loss in the play as a whole. Candidates are free to discuss different interpretations of attitudes towards religious beliefs as long as they consider <b>how</b> Samuels establishes these within the play.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Eva/Evelyn's responses and reactions to the separation from her mother and the change in these</li> <li>• Eva's struggles with her Jewish identity – attempts to retain them initially but becomes increasingly Anglicised</li> <li>• loss of culture: eating ham, conflict between Christian and Jewish Ceremonies</li> <li>• significance of Nazi desire to eliminate Jewish culture/people</li> <li>• comments made by other characters e.g. the Officer and the Postman</li> <li>• Lil's removal of the Star of David from Eva's suitcase</li> <li>• her lack of religious beliefs</li> <li>• Faith's questioning of her religious identity.</li> </ul>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• concerns regarding evacuation and the war</li> <li>• issues concerning adoption and role of family</li> <li>• ideas of trying to establish a sense of identity</li> <li>• religion symbolism and language</li> <li>• mother/daughter relationships in different time periods.</li> </ul>

Edward Albee: *Who's Afraid Of Virginia Woolf?* (Vintage Classics)

Q5 (i)	Re-read Act 1, page 3 from “MARTHA: Guests. GUESTS.” to page 5 “GEORGE: It was all right, Martha...” Using integrated linguistic and literary approaches, discuss how Albee presents George and Martha in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Albee presents George and Martha.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• the early signs of tension in their marriage</li><li>• their tendency to act independently of each other</li><li>• easily irritated by the other</li><li>• George’s incredulity and repetition of questions</li><li>• Martha’s patronising references to her father</li><li>• the power struggle between them</li><li>• George’s reasonable objection to the time of the invitation</li><li>• Martha seen as trying to provoke George towards the end of the extract.</li></ul>

(ii)	<p><b>With reference to at least two other episodes from the play, discuss how Albee presents power struggles.</b> [40]</p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of the presentation of power struggles in the play as a whole. Candidates are free to discuss different interpretations of power struggles as long as they consider <b>how</b> Albee establishes these within the play.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• both personal and professional ambition, and the apparent failings presented by Albee</li> <li>• the power struggles in marriage between both of the couples</li> <li>• George's lack of academic success and the impact of this on his marriage and career</li> <li>• the contrast in professional success between George and Nick</li> <li>• this also extending to personal matters</li> <li>• Martha's mocking of his achievements, including his book and scholarly work</li> <li>• she also mocks his physical weakness in comparison to Nick</li> <li>• George's attacks on Martha for drinking.</li> </ul>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• gender roles in 'conservative' America during the 1950/60s and the stereotypical expectations of men to provide and be successful</li> <li>• attitudes towards marriage in society at the time — judged by having a happy 'normal' family; social conformity and success at work</li> <li>• issues relating to protection/providing a future — possible links to Cold War</li> <li>• Albee's apparent discontent with this homogenised culture and fears regarding the future of society</li> <li>• university and academic careers/life.</li> </ul>



<b>Q6 (i)</b>	<b>Re-read from the start of Act 3, page 98, to page 99 “MARTHA: ...we’ll never get the deposit back that way...” Using integrated linguistic and literary approaches, discuss Albee’s presentation of Martha in this extract. [20]</b>
<b>AO1</b>	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
<b>AO2</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Albee presents Martha</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• she is very drunk by this stage</li> <li>• presented in differing states of mind</li> <li>• initially feels angry and dejected</li> <li>• the mock conversation between her and George reflects instability</li> <li>• starts to show a more vulnerable side when discussing her father and the failure of her marriage to George</li> <li>• her sense of abandonment, both at the present time and throughout her life/marriage</li> <li>• references to crying and freezing their tears reflecting the suppressing of emotions</li> <li>• honesty of her conversation with Nick at the end.</li> </ul>

(ii)	<p><b>Examine Albee's presentation of women through the role and character of Martha in at least two other episodes from the play.</b> [40]</p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of Martha as representative of women in 1960s America in the play as a whole. Candidates are free to discuss different episodes as long as they consider <b>how</b> Albee establishes these within the play.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Martha's over-attachment with her father, which has resulted in an unfair comparison to George and an unhappy marriage</li> <li>• her father's apparent distance from her in her childhood and early death of her mother</li> <li>• the battle-weary nature of her marriage to George</li> <li>• constant attempts at 'one-upmanship' between them</li> <li>• invention of George and Martha's son and the impact this has on their relationship</li> <li>• the disappointment Martha feels for virtually every aspect of her life, but especially not having children</li> <li>• compensation through alcohol, sexual adventure and apathy</li> <li>• the differences between Martha and Honey.</li> </ul>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Albee's desire to expose the failings in American culture and society of the time. His loathing of materialism and consumerism</li> <li>• the 'ideal' family and its lack of evidence in the play</li> <li>• gender roles</li> <li>• a contextual view of divorce and marriage</li> <li>• contextual fears regarding the Cold War and 'truths' told by politicians.</li> </ul>

**Brian Friel: *Translations* (Faber)**

<b>Q7 (i)</b>	<b>Re-read Act 1, page 10 from “Doalty Vesperal salutations to you all.” to page 12 “Manus ...Let’s get started.” Using integrated linguistic and literary approaches, discuss the presentation of the characters and situation in this extract. [20]</b>
<b>AO1</b>	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
<b>AO2</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Friel presents character and situation.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• first appearance of Doalty and Bridget</li><li>• he is drunk and has been disrupting the British mapping</li><li>• an action which could be seen as reckless</li><li>• proud of his achievements and the risks he has taken</li><li>• Bridget is also keen for him to tell the others what he has done</li><li>• both he and Bridget represent part of the resistance to British rule</li><li>• contrast in attitude and approaches between Jimmy and Doalty</li><li>• Doalty’s explanation of his actions</li><li>• the different reactions from Manus and Marie</li><li>• Manus seen as more realistic and brings them back to their studies at the end.</li></ul>

(ii)	<b>With reference to at least two other episodes from the play, consider how Friel presents relationships between men and women in rural Ireland. [40]</b>
<b>AO1</b>	Candidates should select appropriate supporting evidence from the text and apply linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of relationships between men and women in the play as a whole. Candidates are free to discuss different characters/interpretations as long as they consider <b>how</b> Friel establishes them within the play.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• candidates can explore both romantic and platonic relationships</li> <li>• implied relationship between Marie and Manus</li> <li>• the power she holds over him, ignoring him at the start, encouraging him to apply for a job at the new National school</li> <li>• Sarah and her feelings for Manus</li> <li>• relationship between Marie and Yolland</li> <li>• the effect on Manus</li> <li>• the difficulty of communication</li> <li>• Bridget and her partnership with Doalty.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the education system in Ireland i.e. hedge-schools</li> <li>• the importance of politics in the play</li> <li>• historical context of the play — mapping of Ireland</li> <li>• the difficulties of communication</li> <li>• role of women</li> <li>• colonisation.</li> </ul>

Q8 (i)	<p>Re-read Act 2, page 50 from “Yolland I’m learning to speak Irish, sir.” to page 52 “Hugh ...Gentlemen. (<i>He leaves.</i>)” Using integrated linguistic and literary approaches, explore how Friel presents Owen, Hugh and Yolland in this extract. <span style="float: right;">[20]</span></p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Friel presents the characters.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Yolland presented as wishing to integrate and understand the language</li> <li>• his admiration for the language</li> <li>• Hugh’s initial brief replies seem unenthusiastic</li> <li>• Hugh is slightly pompous in his responses and comments</li> <li>• can be viewed as showing off the range of his vocabulary and devotion to Irish</li> <li>• Owen is more pragmatic and realistic in his approach</li> <li>• sarcastic responses from Hugh regarding Owen’s reprimand</li> <li>• the title of his book</li> <li>• Hugh’s comments at the end regarding the new school, integration and the importance of language</li> <li>• conversation reflects the desire of some characters to integrate and change, and the difficulties involved in this.</li> </ul>

<b>(ii)</b>	<b>With reference to at least two other episodes from the play, explore how Friel presents different attitudes towards language. [40]</b>
<b>AO1</b>	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of language in the play as a whole. Candidates are free to discuss different interpretations of language as long as they consider <b>how</b> Friel establishes this within the play.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• language as a key theme of the play</li> <li>• clear difficulties of communication between the English and Irish, but also between the English and Irish themselves</li> <li>• some are willing to embrace new languages</li> <li>• resentment of the Irish who do not want to abandon the values they cherish, especially their language</li> <li>• language and the effects it has on alienation</li> <li>• Marie's willingness to embrace change through wanting to learn English; sees it as the future</li> <li>• range of attitudes towards other languages such as Latin</li> <li>• the language of mapping and place names</li> <li>• language being used to define a culture and society.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• colonisation</li> <li>• Ireland in the 1830s, with reference to 1980s and the 'Troubles'</li> <li>• emigration</li> <li>• the evolution of language</li> <li>• attitudes towards change.</li> </ul>

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

<b>Q9 (i)</b>	<p>Re-read Act 1, page 14 from “<b>BRICK: Maggie, being catty doesn’t help things any...</b>” to page 15 “<b>MARGARET: I CAN’T! CAN’T! CAN’T!</b>” Using integrated linguistic and literary approaches, explore the presentation of the relationship between Brick and Maggie in this extract. <span style="float: right;"><b>[20]</b></span></p>
<b>A01</b>	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>A02</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Williams presents the relationship between Brick and Maggie.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Maggie in an almost frenzied state</li> <li>• her initial desire to help Brick dress</li> <li>• this turns into desperate pleading for him</li> <li>• the frustration she feels in their relationship</li> <li>• her declaration of love and desire for him to be ugly reflect her yearning for him</li> <li>• willingness to make a fool out of herself</li> <li>• her ultimatum at the end</li> <li>• Brick is more resigned and nonchalant throughout</li> <li>• his responses reflect his lack of concern and apathy regarding their marriage</li> <li>• unconventional notion of daring her to take a lover</li> <li>• sees her behaviour as embarrassing.</li> </ul>

(ii)	<b>With reference to at least two other episodes from the play, discuss Williams' presentation of women.</b> [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of women in the play as a whole. Candidates are free to discuss different interpretations of women as long as they consider <b>how</b> Williams establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• presented as being reliant on the men in their lives</li> <li>• role as wife and mother</li> <li>• however often the driving force behind change</li> <li>• clear examples of self-interest being served in their actions</li> <li>• Maggie as being different from the stereotypical Southern wife</li> <li>• childless and vicious in her attacks on Mae</li> <li>• passionate in her devotion to Brick and triumphant at the end</li> <li>• antagonism between the female characters</li> <li>• Big Mama being deceived throughout the play</li> <li>• her inability to see the truth about her son</li> <li>• defiant and stubborn in her defence of her family values</li> <li>• Mae as the antithesis of Maggie.</li> </ul>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• America, especially the 'Deep South' in the 1950s</li> <li>• ideas about truth and honesty</li> <li>• gender concerns</li> <li>• Williams' own relationships with the women in his family</li> <li>• marital relationships and role of the family.</li> </ul>



10 (i)	Re-read Act 2, page 65 from “BRICK: All right. You’re asking for it, Big Daddy...” to page 67 “BRICK: <i>His truth, not mine!</i> ” Using integrated linguistic and literary discuss the presentation of Brick in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider <b>how</b> Williams presents Brick.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• his warning to Big Daddy about the truth</li> <li>• slight resentment of Maggie for making him face his future and the simplicity of his desires in playing football</li> <li>• his resentment at being injured and having to watch from a hospital bed</li> <li>• the bitterness he feels at her flirting with Skipper because she felt left out</li> <li>• blaming Maggie for making Skipper think he was homosexual and then seducing him</li> <li>• general emotion of apathy regarding his relationship with Maggie, but unable to overcome his disgust with Skipper’s drunken confession</li> <li>• the sudden realised phone call</li> <li>• his desertion of Skipper and rejection of ‘his truth’.</li> </ul>

<b>(ii)</b>	<b>With reference to at least two other episodes from the play, discuss Williams' presentation of different attitudes towards sexuality in 1950s America. [40]</b>
<b>AO1</b>	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of sexuality in the play as a whole. Candidates are free to discuss different aspects of sexuality as long as they consider <b>how</b> Williams establishes this theme within the play.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Maggie and her overt comments regarding Brick and lovemaking</li> <li>• her sexual desires are not always related to pro-creation</li> <li>• ability for her to use her sexuality to manipulate, e.g. both Skipper and Big Daddy</li> <li>• her flirtatious nature</li> <li>• a lack of romanticism, with a desire for children due to inheritance</li> <li>• sexually dominant over Brick</li> <li>• his implied relationship with Skipper and perceived disgust at this</li> <li>• Maggie and Big Daddy's more tolerant approach to homosexuality</li> <li>• Big Daddy's crude comments regarding his sex life</li> <li>• his desire to indulge at his advanced age and his admiration of Maggie</li> <li>• his resentment of Big Mama</li> <li>• Mae seen as the conventional example of sexuality</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the concept of the idealised family in America in the 1950s</li> <li>• idealised notion of matriarchy</li> <li>• patriarchal power</li> <li>• attitudes towards homosexuality</li> <li>• inheritance and plantation lifestyle.</li> </ul>

## Assessment Grid for Component 2 Section A: Drama (i)

Band	<p style="text-align: center;"><b>AO1</b> Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</p> <p style="text-align: center;"><b>(10 marks)</b></p>	<p style="text-align: center;"><b>AO2</b> Analyse ways in which meanings are shaped in texts</p> <p style="text-align: center;"><b>(10 marks)</b></p>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• thorough knowledge, understanding and insights gained from integrated study</li> <li>• purposeful application of concepts and methods; apt textual support</li> <li>• accurate and precise use of terminology</li> <li>• effectively organised response,</li> <li>• confident and fluent expression</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive analysis of how language choices, form and structure affect meaning</li> <li>• mature reading of texts</li> <li>• confident understanding of and appreciation of writers' techniques</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• clear evidence of integrated study</li> <li>• secure use of terminology</li> <li>• clearly understands and applies relevant concepts and methods</li> <li>• coherent written expression</li> <li>• well organised and shaped response</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sustained analysis of how language choices, form and structure affect meaning</li> <li>• thoughtful reading of texts</li> <li>• secure reading of implicit meaning</li> <li>• sound understanding of literary/linguistic features</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• some evidence of integrated study</li> <li>• reasonable use of terminology</li> <li>• some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>• generally coherent written expression</li> <li>• clearly organised</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>• sensible reading of texts</li> <li>• sensible reading of implicit meaning</li> <li>• sensible understanding of literary/ linguistic features</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• basic evidence of integrated study</li> <li>• basic use of key terminology, though may include some inaccuracy</li> <li>• basic understanding of concepts and methods</li> <li>• lapses in quality of written expression</li> <li>• straightforward organisation</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• basic analysis of how language choices, form and structure affect meaning</li> <li>• awareness of key linguistic/ literary features</li> <li>• straightforward understanding of texts with some generalisation and simplification</li> </ul>
<b>1</b>	<ul style="list-style-type: none"> <li>• limited evidence of integrated study</li> <li>• limited application of concepts and methods</li> <li>• irregular use of terminology</li> <li>• frequent lapses in clarity</li> <li>• response may lack organisation</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>• superficial analysis of texts</li> </ul>
<b>0</b>	<b>0 marks:</b> response not worthy of credit	

## Assessment Grid for Component 2 Section A: Drama (ii)

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

## Section B: Non-literary texts

### Mark Allocation

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>Marks</b>	<b>20</b>	<b>20</b>	<b>20</b>

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

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below.

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

**There is a choice of two questions for each text. Candidates must answer one question on the text they have studied.**

**In each question, candidates are required to:**

- **apply concepts and methods from integrated linguistic and literary study**
- **analyse how meanings are shaped**
- **demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

**Andrea Ashworth: *Once in a House on Fire* (Picador)**

<b>Q11</b>	<b>Using integrated linguistic and literary approaches, discuss Ashworth's presentation of poverty in <i>Once in a House on Fire</i>.</b>	<b>[60]</b>
<b>AO1</b>	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.	
<b>AO2</b>	<p>Candidates need to show understanding of the different attitudes towards poverty in the text as a whole. Candidates are free to discuss different examples of poverty but should consider <b>how</b> Ashworth presents the theme.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the various houses the family live in and their conditions</li> <li>• moving between houses and staying with different people</li> <li>• education seen as a way out of poverty</li> <li>• contrast Andrea sees between herself and her friends</li> <li>• food and the meals they eat</li> <li>• times of some prosperity but mainly due to criminal activities</li> <li>• lack of employment</li> <li>• times of extreme poverty seen as leading to violent behaviour.</li> </ul>	
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the nature of the text as Autobiography — real event/real people</li> <li>• youth culture and society in England in the 1970s</li> <li>• domestic abuse</li> <li>• role of women in 1970s</li> <li>• welfare state</li> <li>• single parents.</li> </ul>	

Q12	<p><b>“A strong woman builds her own world.” Using integrated linguistic and literary approaches, discuss how Ashworth presents strong female characters in <i>Once in a House on Fire</i>.</b></p> <p style="text-align: right;"><b>[60]</b></p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of the presentation of strong female characters in the text as a whole. Candidates are free to discuss different examples but should consider <b>how</b> Ashworth presents them.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Andrea herself and the many instances of her resilience in the face of adversity</li> <li>• the support she offers to her mother and sisters</li> <li>• her determination to succeed in education</li> <li>• female educators being role models for Andrea</li> <li>• Laurie and Sarah, and to some extent Lorraine being presented as succeeding in the Afterward</li> <li>• the support the family receive from women such as Penny, Vera and Jackie</li> <li>• the future Andrea builds for herself.</li> </ul>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the nature of the text as Autobiography — real events/real people</li> <li>• life in England in the 1970s</li> <li>• gender issues</li> <li>• role of education</li> <li>• university and opportunities for disadvantaged children/students.</li> </ul>

**Jenny Diski: Skating to Antarctica (Virago)**

<b>Q13</b>	<p><b>Using integrated linguistic and literary approaches, explore how Diski presents some of the struggles she faced both as a child and as an adult in <i>Skating to Antarctica</i>.</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of the different struggles Diski faced in the text as a whole. Candidates are free to discuss different examples but should consider <b>how</b> Diski presents them.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• her early life with her father</li> <li>• they may comment on the abusive relationship between her mother and father and how she became a factor in this</li> <li>• the physical and mental suffering she undergoes at the hands of her mother</li> <li>• poverty and living conditions</li> <li>• revisiting her childhood as an adult</li> <li>• her mental health</li> <li>• her social anxieties</li> <li>• her struggle with her mother as an adult</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the significance of the autobiographical nature of the text</li> <li>• attitudes towards child abuse</li> <li>• gender roles and patriarchy</li> <li>• roles of parents and attitudes towards single parents</li> <li>• poverty</li> <li>• attitudes towards mental health.</li> </ul>



<b>Q14</b>	<b>Using integrated linguistic and literary approaches, discuss how Diski presents different attitudes towards adventure in <i>Skating to Antarctica</i>. [60]</b>
<b>AO1</b>	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
<b>AO2</b>	<p>Candidates need to show understanding of the presentation attitudes towards adventure in the text as a whole. Candidates are free to discuss different examples of adventure but should consider <b>how</b> Diski presents the theme.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• ice skating seen as an adventure as a child</li> <li>• her trip to Antarctica</li> <li>• the various expeditions she takes on this trip and the adventures of the people she meets</li> <li>• the trip to South Georgia</li> <li>• her interest in Shackleton</li> <li>• adventure seen as a way to combat mental health issues, contrasted with her admission that 'Indolence' is her natural state.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the significance of the autobiographical nature of the text</li> <li>• travel</li> <li>• attitudes towards mental illness</li> <li>• domestic abuse.</li> </ul>

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

<b>Q15</b>	<p><b>"Responsibilities weigh heaviest on those who are young." Using integrated linguistic and literary approaches, consider how Eggers presents his struggles with responsibility as a young adult in <i>A Heartbreaking Work of Staggering Genius</i></b> [60]</p>
<b>AO1</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of his own attitude towards responsibility in in the text as a whole. Candidates are free to discuss different examples, but should consider <b>how</b> Eggers presents them.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• his constant self-doubt that he isn't doing a good enough job as Toph's guardian</li> <li>• questioning of virtually every decision</li> <li>• heavy responsibility at such a young age</li> <li>• the desire to always put Toph first</li> <li>• worrying about leaving Toph alone or with anyone other than Beth</li> <li>• his distrust of authority and social figures</li> <li>• MTV section and self-analysis</li> <li>• his guilt at not giving his parents proper funerals</li> <li>• occasional cavalier responses to situations</li> <li>• acknowledgement that Toph will have an unconventional upbringing.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the nature of the text as a memoir and the real situations described in it</li> <li>• cultural/societal concerns in America at the time</li> <li>• youth culture in the 1980s</li> <li>• issues regarding single parents/adoption</li> <li>• financial concerns and social security</li> <li>• San Francisco as a city of freedom and diversity</li> <li>• issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described.</li> </ul>

<b>Q16</b>	<p><b>Using integrated linguistic and literary approaches, discuss Eggers' presentation of his and society's attitudes towards loss in <i>A Heartbreaking Work of Staggering Genius</i>.</b> [60]</p>
<b>AO1</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of the different attitudes towards loss in the text as a whole. Candidates are free to discuss different examples of loss, but should consider <b>how</b> Eggers presents them.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the description of his mother's illness and time in hospital</li> <li>• his father's death</li> <li>• the funerals of both his parents</li> <li>• his concern regarding how others will view them</li> <li>• his guilt upon returning to Lake Forest</li> <li>• lack of proper funerals for his parents</li> <li>• concern over how Toph will respond</li> <li>• difference in attitudes of Dave, Beth and Bill.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the nature of the text as a memoir and the real situations described in it</li> <li>• issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described</li> <li>• youth culture in the 1980s/90s</li> <li>• issues regarding parenting.</li> </ul>

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

<b>Q15</b>	<p><b>Using integrated linguistic and literary approaches, explore Capote's presentation of mothers and motherhood in 1950s/60s America in <i>In Cold Blood</i>.</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of mothers and motherhood in the text as a whole. Candidates are free to discuss different mothers and examples of motherhood, but should consider <b>how</b> these are presented by Capote.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Bonnie Clutter and her relationship with her children</li> <li>• Nancy seen as displaying motherly qualities</li> <li>• Perry's mother Flo and her behaviour as a mother</li> <li>• Mrs Hickock and her attitude towards Dick</li> <li>• Marie Dewey; presentation as the ideal mother</li> <li>• other mothers such as Mrs Ashida.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• America in the 1950/60s</li> <li>• marriage</li> <li>• role of women</li> <li>• Capote's homosexuality and his depiction of heterosexual relationships</li> <li>• attitudes towards divorce.</li> </ul>

<b>Q18</b>	<p><b>“For many, the American Dream has become a nightmare.” Using integrated linguistic and literary approaches, consider Capote’s presentation of how Perry can be seen as a failure of the American Dream in <i>In Cold Blood</i>. [60]</b></p>
<b>AO1</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of the different ways Perry can be seen as a failure of the American Dream in the text as a whole. Candidates are free to discuss different examples, but should consider <b>how</b> Capote presents Perry and the theme.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Perry’s unconventional and disrupted childhood; difficulties he faced and possibility that these may have had some influence on his later behaviour</li> <li>• failure of care system to support him</li> <li>• failure of judicial system to reform individuals</li> <li>• Perry’s relationship with his family as an adult</li> <li>• his time in the Marines and failure to be promoted</li> <li>• his physical injury</li> <li>• given the right support, Perry feels that he would have had a different life.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Capote’s friendship with Harper Lee</li> <li>• rural American society in the 1950s/60s</li> <li>• young people and school</li> <li>• Capote’s own childhood</li> <li>• family relationships, e.g. parent/child relationships.</li> </ul>

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

<b>Q19</b>	<b>Using integrated linguistic and literary approaches, discuss how Orwell presents injustice in Spain in <i>Homage to Catalonia</i>.</b>	<b>[60]</b>
<b>AO1</b>	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.	
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of injustice in the text as a whole. Candidates are free to discuss different examples of injustice, but should consider <b>how</b> Orwell presents this theme.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Orwell's desire to fight for the injustice in society</li> <li>• examples of political injustice and how Orwell responds to these</li> <li>• his comments on Fascism</li> <li>• the economic injustice he witnesses</li> <li>• squalor of living conditions</li> <li>• injustice of the equipment used for fighting and the inexperienced soldiers</li> <li>• injustice of the meaningless deaths he witnesses</li> <li>• the loss of Malaga</li> <li>• the change in atmosphere in Barcelona when he returns from the front line.</li> </ul>	
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the political aspects involved in the Spanish Civil War; role of the militia</li> <li>• supplies of weapons/political support</li> <li>• 1930s and the rise of Fascism</li> <li>• class and political struggles</li> <li>• Communism and Socialism</li> <li>• role of bias.</li> </ul>	

<b>Q20</b>	<p><b>Using integrated literary and linguistic approaches, discuss how Orwell presents men and masculinity in Spain during the 1930s in <i>Homage to Catalonia</i>.</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of men and masculinity in Spain during the 1930s in the text as a whole. Candidates are free to discuss different examples of men and masculinity, but should consider <b>how</b> Orwell presents the theme.</p> <p><b>Look for and reward all valid interpretations.</b> Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• his idealised notion of fighting for justice</li> <li>• descriptions of some of the soldiers he encounters</li> <li>• courage and bravery in the face of adversity of inexperienced soldiers</li> <li>• age of the soldiers</li> <li>• displays of 'Machismo'</li> <li>• men as responsible for the political injustices he witnesses and the orders they have to follow</li> <li>• the English contingent sent to Monto Oscuro</li> <li>• notions of masculinity and warfare</li> <li>• suspected treachery and division in POUM</li> <li>• events surrounding the street fighting in Barcelona.</li> </ul>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Communism/Fascism</li> <li>• role of narrator in autobiographical writing</li> <li>• working class men in Spain in the 1930s</li> <li>• political movements in Europe 1930s</li> <li>• Barcelona in the Spanish Civil War</li> <li>• class struggles and oppression.</li> </ul>

## Assessment Grid for Component 2 Section B: Non-literary texts

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