



GCE AS MARKING SCHEME

SUMMER 2018

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

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.

MARKING GUIDELINES: Summer 2018
WJEC AS 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

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

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

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

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

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

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

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

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

Q1 (i)	<p>Re-read Scene 2, page 18 from “STANLEY: All right. I’ll wait till she gets through soaking in a hot tub...” to page 19 “STANLEY: You’re damn tootin’ I’m going to stay here.” Using integrated linguistic and literary approaches, discuss how Williams presents the relationship between Stanley and Stella in this extract. [25]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic 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 discuss the presentation of the relationship between Stanley and Stella, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • argument regarding Blanche and money • reveals Stanley and Stella’s difference in backgrounds • Stella’s belief and defence of Blanche • Stanley’s confrontational nature • Stella driven to aggression towards the end • roles of men and women.
(ii)	<p>Discuss how Williams presents attitudes towards class conflict in American society in at least two other episodes from <i>A Streetcar Named Desire</i>. [35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how class conflict is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present class conflict throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • a focus on the differences between Stanley and Blanche; the New South and the Old South • Blanche as the faded Southern Belle—physical description of her and her clothes/jewellery • her language and vocabulary especially compared to Stanley and Mitch • her extreme vanity and intellectual superiority • her desire for Stella to return to the values of the Old South • Blanche is also presented as delicate and vulnerable • Stanley’s working class employment • his reliance on physical strength and propensity for violence.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- post WWII American society
- questions of identity
- education
- employment and money
- issues concerning gender roles and role of women in 1940s America
- domestic abuse and violence
- tradition of Realism in theatre.

Q2 (i)	Re-read Scene 3, page 35 from “STELLA: <i>Drunk—drunk—animal thing, you!</i>” to page 37 “STANLEY: <i>Stell-lahhhhh!</i>” Using integrated linguistic and literary approaches, discuss how Williams creates dramatic tension in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic 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 discuss how dramatic tension is presented, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • a very tense and emotional extract • Stanley’s physical violence and attack • use of stage directions • the men holding him back and his acquiescence • panic and fear in Blanche • her protection of Stella • anger and frustration from Stanley • the men leaving Blanche and Stella alone with Stanley • his desperation and regret • use of music.
(ii)	Explore how Williams presents attitudes towards violence in American society in at least two other episodes from <i>A Streetcar Named Desire</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how violence 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 violence throughout the play. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • most responses will focus on Stanley • some may comment on Steve and Eunice • Mitch attempting to fight Stanley • examples of domestic violence between Stanley and Stella • Stanley’s temper and examples of him breaking things • his desire to demonstrate his power and authority • rape of Blanche • Stanley’s violence escalates as the play progresses.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- domestic abuse and the lack of support for women
- ideas of identity and roles within society
- America post WWII
- gender struggles—stereotypes of women in 1940s America
- psychological concerns.

Peter Shaffer: *Amadeus* (Penguin Modern Classics)

Q3 (i)	<p>Re-read Act 1, page 20 from “VON STRACK [to ORSINI-ROSENBERG]: You are required...” to page 22 “SALIERI: ...He was praised altogether too much.” Using integrated linguistic and literary approaches, discuss Shaffer's presentation of attitudes towards music and musicians in this extract. [25]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic 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 discuss Shaffer's presentation of attitudes towards music, selecting relevant supporting evidence to show how Shaffer's use of language conveys his characteristics.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • marked contrast in attitudes between nobility and musicians • perceived superiority of the traditionalists, especially Rosenberg • felt to be 'old-fashioned' • implied difference of the Emperor • attitudes towards Mozart and his 'prodigy' status • condescending discussion between Salieri and Rosenberg • the threat Mozart poses to the traditionalists.
(ii)	<p>Explore the presentation of different attitudes towards ambition in Viennese society in at least two other episodes from <i>Amadeus</i>. [35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where different attitudes towards ambition are presented elsewhere and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present attitudes towards ambition throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Mozart's belief in his own abilities above all others, and criticism of others, including those of the 'establishment' of composers, e.g., Gluck • Mozart's ego contrasted with his comments regarding his Requiem at the end of the play • Mozart's ambition to write music which appeals to everyone • his failed ambition to gain his father's approval and support his family • Salieri's ambition to be the most famous composer • his bargain and ensuing conflict with God • his ambition to destroy Mozart • ambitions Constanze has for Mozart and herself.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- role of music in the courtly life of the Hapsburg Empire and Europe
- competition between composers in an attempt for both status and recognition
- age of the Enlightenment
- how composers managed to earn a living
- attitudes towards religion
- issues of class and sense of entitlement.

Q4 (i)	Re-read Act 2, page 86 from “CONSTANZE: I’m cold...I’m cold all day” to page 88 “MOZART: ...little wife of my heart! Come...Come...”. Using integrated linguistic and literary approaches, discuss Shaffer's presentation of the relationship between Mozart and Constanze in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic 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 discuss the presentation of the relationship between Mozart and Constanze, selecting relevant supporting evidence to show how Shaffer’s use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • moment of desperation and poverty • fierce argument, but affection displayed by the end • Constanze assigning blame to Leopold • Mozart’s naivety compared with her brutal honesty • she grows braver in the face of adversity • she is confrontational and provokes Mozart • her sarcastic chiding • his pleading and genuine fear of the Figure.
(ii)	Discuss how Shaffer presents relationships between men and women in Viennese society in at least two other episodes from <i>Amadeus</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how relationships between men and women 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 the relationships between men and women throughout the play.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • Mozart and Constanze’s courtship • their relationship and marriage • the risks she is prepared to take to further his career • her departure when Mozart is ill • Salieri’s seduction of Constanze and her reasons for doing this • Salieri’s relationships with his wife Theresa, and Katherina Cavalieri • Mozart’s alleged infidelities.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- the position of composers and music in the court of Emperor Joseph II and Europe during the Age of Enlightenment
- ideas of ambition and revenge
- issues concerning jealousy
- the importance of class/reputation and earning a living
- the role of religion and forgiveness
- issues concerning marriage and fidelity.

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

Q5 (i)	<p>Re-read page 28 from “INT. TAVERN. DAY. <i>WILL has remained behind, aghast now at his predicament. He goes to the bar.</i>” to page 31 “<i>Will makes a helpless gesture and hurries after NOL.</i>” Using integrated linguistic and literary approaches, discuss Norman and Stoppard's presentation of Will and Marlowe in this extract. [25]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic 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 discuss Norman and Stoppard's presentation of Will and Marlowe, selecting relevant supporting evidence to show how Stoppard's use of language conveys them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • mutual respect of two professionals • Will is presented as being slightly hapless • Marlowe is more confident and accomplished • Will's attempt to disguise his failings, which evolves into honesty regarding his situation • Marlowe's unselfish suggestions regarding Will's incomplete play • Marlowe's confusion and Will's resigned attitude at the end.
(ii)	<p>Discuss how Norman and Stoppard present friendship in Elizabethan England in at least two other episodes from <i>Shakespeare in Love</i>. [35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how friendship is presented elsewhere, and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used by Norman and Stoppard to present friendship throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • friendships viewed mainly through situations relating to the theatre and work • the role of money and its importance in friendship • relationship between Will and Henslowe based on business, but there is a respect between them • relationship between Viola and Nurse is more than simply one of employer and employee • change in Fennyman as the play progresses • relationships between the actors • betrayal of friendships.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- the position of actors, playwrights and drama in the court of Elizabeth I
- difficulties of earning a living
- the role of theatre in Elizabethan England
- patronage
- actors.

6 (i)	<p>Re-read page 87 from “INT. DE LESSEPSES’ HOUSE. VIOLA’S BEDROOM. MORNING.” to page 90 “WESSEX: ...The tide waits for no man, but I swear it would wait for you!” Using integrated linguistic and literary approaches, discuss Norman's and Stoppard's presentation of the characters and situation in this extract. [25]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic 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 discuss Norman and Stoppard's presentation of the characters and situation, selecting relevant supporting evidence to show how Stoppard’s use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • contrast in the two scenes • resigned acceptance from Viola regarding her marriage to Wessex • Will’s attempts to persuade her otherwise • she is more realistic and brutally honest • Will is less practical • comic anger and frustration from Wessex • the seriousness of being presented to the Queen.
(ii)	<p>Explore how Norman and Stoppard present relationships between men and women in Elizabethan England at least two other episodes from <i>Shakespeare in Love</i>. [35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how relationships between men and women are presented elsewhere and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present the relationships between men and women throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the relationship between Will and Viola in other parts of the play • the arranged marriage and relationship between Viola and Wessex • Will’s attitude towards his wife • Rosaline’s relationships with Burbage, Tilney and Will • Queen Elizabeth and her interactions with male members of her court.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- women in a 'man's world'
- ideas relating to power and authority, and subjugation
- arranged marriages for status, or for political or financial gain
- class and status in Elizabethan England.

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

Q7 (i)	Re-read Act 1, page 34 from “MARTHA: [to NICK]: Georgie-boy, here, says you’re terrifying.” to page 36 “GEORGE: ...I will not give up Berlin!” Using integrated linguistic and literary approaches, discuss how Albee presents George in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should discuss the presentation of George, selecting relevant supporting evidence to show how Albee’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • passionate argument from George regarding scientific advancement • his views that science will end the importance and influence of the individual • an end to the significance of the Arts • his anger regarding the drive for scientific human perfection • George is perhaps most formidable when challenging Nick in this way • his attack may be perceived as rude considering Nick is a guest • his fears regarding this potential future.
(ii)	“The past is always tense, whereas the future is perfect.” With reference to at least two other episodes from <i>Who’s Afraid of Virginia Woolf?</i> discuss how Albee presents different ideas about the past and the future. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where attitudes towards the past and the future are presented elsewhere, and use literary and linguistic approaches to show its impact on marriage.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • discussion of George representing the past and Nick the future, seen through their subjects of history and biology • battle between the old and the new • the threat Nick poses to George on a personal and professional level • George’s disgust that Nick married for money; he views this as an example of the future and of Nick’s ruthlessness • George’s belief that the future will lack diversity, and will no longer consider the importance of the past • the view that Nick represents the characteristic "all-American" male and an idealised image of the future • however, his failings are exposed as the play progresses.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- attitudes towards marriage
- role of men
- social conformity and success at work – academic superiority
- the Cold War and contextual fears about technology
- issues relating to protection/providing a future
- Albee's apparent discontent with this homogenised culture.

Q8 (i)	Re-read Act 2, page 51 from “NICK: I told you...she’s making coffee.” to page 53 “NICK [a tight, formal smile]: I’m a...guest. You go right ahead.” Using integrated linguistic and literary approaches, discuss how Albee presents the characters and situation in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should discuss the presentation of the characters and situation selecting relevant supporting evidence to show how Albee’s use of language conveys how this is created. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • a highly tense passage • conversation regarding children and their relationships • absence of Martha and Honey in the extract • power struggle between the two men • George can be seen as goading Nick who tries to contain his frustration • George attempts to assert some dominance over Nick • George’s conversation can be perceived as rude and his behaviour as childish • Nick tries to maintain formality and patience as the guest in the face of George’s attack.
(ii)	Discuss Albee’s presentation of attitudes towards children in 1950s American society in at least two other episodes from <i>Who’s Afraid of Virginia Woolf?</i> [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the presentation of children is discussed elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about children and their impact on the lives of the characters. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • contribution of ‘children’ to the theme of illusion in the play • all four characters are childless • for George and Martha it is accidental • their phantom son masks many issues in their marriage • they compensate through alcohol, sexual adventure and intellectual pursuits • for Nick and Honey it is by her choice • she does not want to experience the pain of childbirth reflecting a more selfish approach to family life • he is perceived as focussing on his career.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- Albee's desire to expose the fragile relationships in American culture and society of the time
- his own adoption
- the 'ideal' family and its lack of evidence in the play
- a contextual view of divorce and marriage
- contextual fears regarding the Cold War and 'truths' told by politicians.

Diane Samuels: *Kindertransport* (Nick Hern Books)

9 (i)	<p>Re-read Act 1 Scene 1 from page 10 “HELGA. Try to meet other Jews in England.” to page 13 “EVA hugs HELGA.” Using integrated I linguistic and literary approaches, discuss the presentation of Helga and Eva in this extract. [25]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic 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 discuss the presentation of Helga and Eva, selecting relevant supporting evidence to show how Samuels’ use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • part of Eva’s preparation to leave • Helga’s reassuring words of comfort to Eva regarding the future • the exploration of the case • tender moments between mother and daughter such as the folding of the dress • Eva’s naive attempt to smuggle her mouth organ • concern for Eva’s future and safety • Helga presented as intelligent regarding smuggling the jewellery in the shoes • the trust in evidence between mother and daughter.
(ii)	<p>Discuss how Samuels presents the effects of separation in different time periods in at least two other episodes from <i>Kindertransport</i>. [35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the effects of separation in different time periods are discussed elsewhere, and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about the effects of separation.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • separation designed to ensure safety • Eva is initially confused about separation • refuses to be evacuated for a second time • her fears over separation • may explain why Evelyn does not establish such a strong relationship with Faith • the fact that Faith is moving out of home • Evelyn’s rejection of Helga towards the end of the play • her resentment for being sent away.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- 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.

Q10 (i)	Re-read Act 2 Scene 1 from page 64 “GUARD. What country you from?” to page 65 “EVA. There is!” Using integrated linguistic and literary approaches, discuss how Samuels presents the characters and situation in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic 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 discuss how Samuels presents the characters and situation, selecting relevant supporting evidence to show how Samuels’ use of language conveys this.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • sense of abandonment from Eva • her naïve hope that her parents will arrive • clear misery and a feeling of desperation • mixture of compassion and honesty from Lil • she realises the effect this will have on Eva • frustration with the Guard • Guard’s unsympathetic comments • brutal nature of the Guard’s confrontation reflecting views of some in society • sense of panic and fear.
(ii)	“Hope is being able to see that there is light despite all of the darkness.” Explore how Samuels presents various attitudes towards hope in different time periods in at least two other episodes from <i>Kindertransport</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where hope 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 hope.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • most responses will focus on issues relating to the war, which have effects for both time periods in the play • the initial evacuation giving hope to Helga that Eva will survive • the hope of a better life and successful future in England • the attitudes of the people Eva encounters on her journey • Eva’s hope that her parents will join her • Lil’s various hopes and desires for Eva and for Evelyn • Faith and her hopes of a more substantial relationship with her mother • Helga’s hope for the reunion with Evelyn.

AO3

Look for and reward all valid and relevant contextual comments.

Candidates may comment on some of the following:

- 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 style="text-align: center;">AO1 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;">5 marks</p>	<p style="text-align: center;">AO2 Analyse ways in which meanings are shaped in texts</p> <p style="text-align: center;">20 marks</p>
5	<p style="text-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 style="text-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 style="text-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 style="text-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 style="text-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 style="text-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 style="text-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 style="text-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 style="text-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 style="text-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
20	15	25

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

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

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

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

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

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

Q11	<p>“Crime is the offspring of poverty and desire.” Using integrated linguistic and literary approaches, discuss Ashworth’s presentation of crime and criminal behaviour in <i>Once in a House on Fire</i>. [60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards crime and criminal behaviour are presented throughout <i>Once in a House on Fire</i> and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>Candidates need to show understanding of the various attitudes towards crime and criminal behaviour in the text as a whole. Candidates are free to discuss different interpretations of crime and criminal behaviour 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"> • influence of poverty on criminal acts • acts of racism • the physical violence Andrea, her mother and sisters face at the hands of some of the men • the fear of speaking out against this abuse • Terry’s criminal activity and imprisonment • Wendy’s shoplifting.
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"> • life in England in the 1970s • the nature of the text as autobiography – real people/real events • education linked with status and opportunity • poverty and the expectation of earning money to help out at home • gender roles • domestic violence.

Q12	Using integrated linguistic and literary approaches, discuss how Ashworth presents men in the 1970s/1980s in <i>Once in a House on Fire</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how men 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 various attitudes towards men in the 1970s/1980s Britain in the text as a whole. Candidates are free to discuss different interpretations of men 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"> • marriage/men seen as a way out of poverty or to improve social status; Lorraine sets a poor example for her daughters • presentation of Peter and his violent nature • the cruelty of his abuse • controlling and domineering nature • presentation of Terry offers some hope • but this turns to violence when things do not go his way • weakness and fallibility of the men in her upbringing • their inability to provide a safe and comfortable home • discussion of her husband Mark in the Afterword.
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"> • 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 • role of education.

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

Q13	<p>"Location is more than the background to the action." Using integrated linguistic and literary approaches, discuss Capote's use of different settings in <i>In Cold Blood</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how a sense of place is created throughout <i>In Cold Blood</i> and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>Candidates need to show understanding of how a sense of place is created in the text as a whole. Candidates are free to discuss different examples as long as they consider how Capote explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the rural location and sense of isolation at River Valley Farm • Holcomb itself and its distance from other more urban settings • the impact of this isolation on some of the characters • Lansing prison and the impact on Perry and Dick • their travels across the country and into Mexico • the differences in description and environment between these locations and Holcomb; contrast between the urban and rural.
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"> • rural and urban America in the 1950/60s • the penal system • issues of guilt and recrimination • farming as a lifestyle • travel and culture.

Q14	<p>“Courage is sometimes found in unlikely places.” Using integrated linguistic and literary approaches, discuss Capote’s presentation of courage in American society <i>In Cold Blood</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how courage is presented throughout <i>In Cold Blood</i> and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>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 courage as long as they consider how Capote explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • a focus on Herb Clutter and his actions during the murder • the way Nancy and Kenyon are described as behaving • Bonnie’s courage with her illness • the reactions and behaviour of some of the residents of Holcomb • Dewey’s relentless campaign to find the killers • potential to comment on the way Perry and Dick face their deaths • Perry’s courage through his childhood • Barbara’s courage in standing up to her brother • the courage required by Dick’s mother to attend the trial.
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"> • Capote’s relationship with his own family • issues of gender roles in the 1950/60s • issues about fatherhood • family relationships • mental health • capital punishment.

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

Q15	<p>Using integrated linguistic and literary approaches, discuss Eggers' presentation of how his relationship with Toph changes over time throughout <i>A Heartbreaking Work of Staggering Genius</i>. [60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how their relationship changes and develops throughout <i>A Heartbreaking Work of Staggering Genius</i> and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>Candidates need to show understanding of how their relationship changes and develops in the text as a whole. Candidates are free to discuss any examples, as long as they consider how Eggers explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the initial assumption that Dave would look after Toph • idyllic beginning in San Francisco • fun and games in the apartments • Dave's questioning of his ability • the onset of responsibility and feelings of being judged • constant panic and fear over Toph's safety • the role his friends play in developing his relationship with Toph • Toph's ability to make friends with ease combined with Eggers' fear of him being friendless • transformation at the end into being a parent who now judges other parents.
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"> • 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 • Attitudes towards parenting • issues regarding adoption and education • employment, educational and financial issues.

Q16	Using integrated linguistic and literary approaches, discuss how Eggers presents the youth culture of the 1980s/1990s throughout <i>A Heartbreaking Work of Staggering Genius</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how he presents youth culture 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 how Eggers presents youth culture in the text as a whole. Candidates are free to discuss any example of this as long as they consider how Eggers explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Eggers himself as an example of someone who accepts the responsibility he has been given • his friends and the way they cope with situations, e.g. John • culture and lifestyle of San Francisco • desire to influence and change society through media • subversive activity • embracing the new generation of reality programming such as MTV • advancements in psychological awareness and the impact of lives.
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"> • 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 • Generation X and slackers • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described.

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

Q17	<p>Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of different attitudes towards tourists and tourism in <i>Watching the fire-eater</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards tourists and tourism are presented throughout <i>Watching the fire-eater</i> and use literary and linguistic approaches to show what effects are achieved.</p>
AO2	<p>Candidates need to show understanding of the presentation of tourists and tourism in the text as a whole. Candidates are free to discuss any examples, and should 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"> • Minhinnick as a tourist himself and his experiences • impact of tourism on the environment • ideas of 'Elsewhere' and 'Otherness', and how he responds to various interactions he has • Minhinnick's attitude towards Globalisation and Exploitation of the Third World • tourism in Wales in 'Breath Of The Dragon' • his experiences in America as detailed in 'Positively Fink Street' and 'Reading The Zones' • the experiences of Ireland in 'Not The Shell Guide' and 'Feeding The Baby' • economic benefits of tourism compared to the environmental and cultural impact.
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"> • the impact of economy/money and the environment • Globalisation • the culture, society and economy of Wales and its differences to locations around the rest of the world • advances in travel • First and Third World differences • Minhinnick's authorial voice and opinions.

Q18	Using integrated linguistic and literary approaches, discuss how Minhinnick presents being an outsider in the late twentieth century in <i>Watching the fire-eater</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how being an outsider is 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 presentation of being an outsider in the text as a whole. Candidates are free to discuss different examples as long as they consider how Minhinnick explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <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 • the time he spends in the jungle and the impact of Globalisation on indigenous people • the impact of poverty and tourism on the environment • his responses to change in traditional ways of life both in Wales and elsewhere • his experiences of different cities in America, especially New York, Boston and Washington • discussion of Cardiff in ‘Dock of the Bay’ and feeling isolated from your own country/environment in ‘Our Back Pages’ • comments on ECT treatments in ‘The Treatment’.
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"> • First and Third World expansion • the expansion of city life • population expansion and density, differing opportunities and life chances in cities compared to the country • Globalisation and environmental concerns • tourism and poverty • issues relating to mental health • Minhinnick’s authorial voice and opinions.

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

Q19	Using integrated linguistic and literary approaches, discuss the ways in which Orwell presents challenging situations which he faces in the early twentieth century in <i>Down and Out in Paris and London</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Orwell presents challenging situations throughout <i>Down and Out in Paris and London</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the challenging situations in the text as a whole. Candidates are free to discuss different presentations of challenging situations as long as they consider how Orwell explores them. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the squalor of both living and working conditions experienced • the Hotel des Trois Moineaux • Spikes and workhouses • working as a plongeur • lack of money and begging • being robbed in Paris.
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"> • the nature of the text as a memoir • differences between Paris and London in the early twentieth century • poverty and conditions for the homeless • employment.

Q20	Using integrated linguistic and literary approaches, discuss Orwell's presentation of attitudes towards friendship in the early twentieth century in <i>Down and Out in Paris and London</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards friendship 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	<p>Candidates need to show understanding of the presentation of friendship in the text as a whole. Candidates are free to discuss different presentations of friendship as long as they consider how Orwell explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • his encounters in Paris with Charlie and the people he works with • interactions with Boris and the plans they share • the way Boris treats others • attitudes towards immigrants • in London, his experiences with Paddy • Bozo's attitude that he was a class above the usual beggar • attitudes towards beggars.
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"> • The nature of the text as a memoir • living conditions in early twentieth century Paris and London • poverty and opportunities for employment • class system in England • ideas of aspiration and superiority.

Assessment Grid Unit 2 Section B

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 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		