



GCE AS MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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 2019

ENGLISH LANGUAGE AND LITERATURE

UNIT 2: DRAMA AND NON-LITERARY TEXTS

General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate for **each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. **No** allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

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

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

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

Marking

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

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

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

Reference to Principal Examiner

In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script**. At the end of the marking period send a list with full details of the rubric infringements to the English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write **"Refer to P/E"** on the front of the script. Send a note of the centre and candidate number to the English Subject Officer at the end of the marking period.

Abbreviations

Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

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 **FRIDAY, 21 JUNE**.

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

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

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

Section A: Post 1900 drama

Mark allocation

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

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

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

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

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

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

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

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

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

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

Q1 (i)	<p>Re-read Scene 2, page 22 from “BLANCHE: [lightly]: Honey, do me a favour.” to page 23 “BLANCHE: ...because of their – intimate nature...” Using integrated literary and linguistic approaches, discuss how Williams presents Stanley and Blanche 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 Stanley and Blanche, 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 Blanche’s difference in backgrounds • Stanley’s confrontational nature and aggression • his determination to discover the truth for his own benefit • role of men and women • Blanche’s superior nature and her vagueness regarding the papers • outrage at his imposition of going through her trunk • protectiveness over her letters.
(ii)	<p>Discuss how Williams develops Blanche as a tragic hero 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 Blanche is presented as a tragic hero 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 Blanche as a tragic hero throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • some notion of her ‘nobility’ from Belle Reve • 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 vulnerability to ‘Desire’ • marriage and death of Allan • evidence of her loneliness • her extreme vanity and intellectual superiority • interactions with Stanley • the rape scene.

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">• post WWII American society• questions of identity• Classical notions of tragedy and the tragic hero• issues concerning gender roles and role of women in 1940s America• domestic abuse and violence• tradition of Realism in theatre.
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Q2 (i)	Re-read Scene 10, page 95 from “BLANCHE: Operator! Operator! Never mind long-distance” to the end of the scene on page 97. Using integrated literary and linguistic 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	Candidates should discuss how dramatic tension is presented, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • a very tense and emotional extract • Stanley’s physical violence and attack • use of stage directions • physical positioning on the stage • panic and fear in Blanche • breaking of the bottle in self-defence • Stanley’s predatory behaviour • sense of foreboding and desperation.
(ii)	Explore how Williams presents male dominance in 1940s America 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 male dominance is presented 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 present male dominance throughout the play. Look for and reward all valid interpretations. These might include: <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 • reliance of women on men for income and protection.

A03	<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">• domestic abuse and the lack of support for women• ideas of identity and roles within society• America post WWII• gender struggles—stereotypes of men and women in 1940s America• employment opportunities• psychological concerns.
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Peter Shaffer: *Amadeus* (Penguin Modern Classics)

Q3 (i)	<p>Re-read Act 1, page 16 from “SALIERI: I wanted Fame.” to page 17 “SALIERI: – the last night of my life!” Using integrated literary and linguistic approaches, discuss Shaffer’s presentation of Salieri 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 Salieri, 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"> • his burning ambition and the willingness to risk everything to achieve his goal • love and admiration for all things associated with music • his irreverence to the traditional attitudes towards religion • a recklessness in his attitude • unfaltering belief that his bargain has been accepted • subversive nature of his closing comments.
(ii)	<p>Explore the presentation of different attitudes towards religion 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 religion 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 religion throughout the play.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • Salieri’s relationship and bargain with God are likely to figure strongly in responses • his many discussions with God and how their relationship changes as the play progresses • the unconventional nature of their relationship • contrast with traditional Viennese attitudes towards religion • Salieri’s challenges to God once he realises God has chosen Mozart • music seen as a religion by many in the Court • music as a way to glorify God.

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">• 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.
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Q4 (i)	Re-read Act 2, page 92 from “SALIERI: He had put the Masons into it right enough.” to page 93 “SALIERI: He did not even get his half receipts from the opera.” Using integrated literary and literary approaches, discuss Shaffer’s presentation of the characters and situation in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant 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 characters and situation in this extract, selecting relevant supporting evidence to show how Shaffer’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • moment of hope but ultimately desperation and rejection for Mozart • accepting the death of his father but losing the support of Van Swieten • another example of Mozart’s gullibility and naivety • Salieri’s admiration and respect for the music • his brief moment of weakness • his sense of victory at the end • Van Swieten’s outrage and abandonment of Mozart.
(ii)	Discuss how Shaffer presents deception 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 deception is presented 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 present deception in Viennese society throughout the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • Salieri’s friendliness towards Mozart at many stages throughout the play • his countless promises to help and support Mozart’s progression at Court • his disguise as the ‘Figure’ • how he deceives other characters, e.g. the Emperor in his attempt to ruin Mozart • Rosenberg’s many examples of supporting Salieri in his ventures • Constanze and Mozart’s lies to each other.

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

Q5 (i)	<p>Re-read page 2 from “LAMBERT: Bitten, Mr Fennyman.” to page 5 “HENSLOWE: Without doubt he is completing it at this very moment.” Using integrated literary and linguistic approaches, discuss how Norman and Stoppard use humour 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 use of humour, selecting relevant supporting evidence to show how Stoppard's use of language conveys this.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Henslowe's reactions to his torture • Fennyman's lack of compassion and how this increases as Henslowe makes his pleas • cut-throat nature of Fennyman's attitude • ambivalent nature towards the actors • ironic nature of Henslowe's closing comment.
(ii)	<p>Explore how Norman and Stoppard create humour or humorous situations 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 humour or humorous situations 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 humour or humorous situations.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the multiple intertextual references throughout the play • friendships viewed mainly through situations relating to the theatre and work • the role of money and theatres/acting • relationship between Will and Viola • relationship between Viola and Nurse • change in Fennyman as the play progresses • relationships between the actors.

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 position of actors, playwrights and drama in the court of Elizabeth I• difficulties of earning a living• the role of theatre in Elizabethan England• relationships between men and women• intertextual references.
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Q6 (i)	<p>Re-read page 93 from “ANGLE on the QUEEN.” to page 95 “QUEEN: It takes a woman to know it.” Using integrated literary and linguistic approaches, discuss Norman and Stoppard’s presentation of Queen Elizabeth 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 Queen Elizabeth, 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"> • the seriousness of being presented to the Queen • Elizabeth as a confident woman • aware of her own importance and does not stand on ceremony • impatient, with cutting humour • realistic attitudes towards theatre and love • astute and perceptive comments to Wessex.
(ii)	<p>Explore how Norman and Stoppard present female power 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 the power and powerlessness of women 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 the power and powerlessness of 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 throughout the play • the arranged marriage and relationship between Viola and Wessex • relationship between Viola and the Nurse • 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	<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">• 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.
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Edward Albee: *Who's afraid of Virginia Woolf?* (Vintage Classics)

<p>Q7 (i)</p>	<p>Re-read Act 1, page 9 from “MARTHA: SCREW YOU!” to page 11 “MARTHA: Hey, where’s my rubbing alcohol?” Using integrated literary and linguistic approaches, discuss the characters and situation in this extract. [25]</p>
<p>AO1</p>	<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>
<p>AO2</p>	<p>Candidates should discuss the presentation of the characters and situation, selecting relevant supporting evidence to show how Albee’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"> • arrival of Nick and Honey • nervous laughter as they arrive in the middle of an argument • their reluctance to stay contrasted with Martha’s insistence • incomplete lines add to the tension • George’s insults towards the other three characters, especially Martha • the tension established between George and Nick.
<p>(ii)</p>	<p>“A spoilt little rich girl.” With reference to at least two other episodes from <i>Who’s afraid of Virginia Woolf?</i> discuss the significance of Honey’s role in the play as a whole. [35]</p>
<p>AO1</p>	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Honey’s importance is shown elsewhere, and use literary and linguistic approaches to show its impact on marriage.</p>
<p>AO2</p>	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • her role as wife to Nick • as a contrast to Martha • silliness and demure behaviour • less developed than the other three characters • ‘hysterical’ pregnancy • her childhood and upbringing • inability to notice the irony in many situations.

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">• attitudes towards marriage• role of women and mothers• the Cold War and contextual fears about technology• issues relating to protection/providing a future• Albee's apparent discontent with this homogenised culture.
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Q8 (i)	<p>Re-read Act 2, page 92, from “GEORGE: ‘And the west, encumbered by crippling alliances...’ to page 94 “GEORGE: Well, you just crawl over to the bar and make yourself one.” Using integrated literary and linguistic approaches, discuss how Albee creates dramatic tension in this extract.</p> <p style="text-align: right;">[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 George and Honey selecting relevant supporting evidence to show how Albee’s use of language conveys how this is created.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • violence from George at start • humorous reaction from Honey • stilted and awkward nature of their conversation • almost unaware of what each other is saying • fear from Honey • George presented as becoming aware of Honey’s secret and potentially using this to his advantage • a highly tense passage.
(ii)	<p>“I suspect we’ll be drinking a great deal more too ... if we survive.” With reference to at least two other episodes from <i>Who’s Afraid of Virginia Woolf?</i>, discuss Albee’s presentation of different types of fear in 1950s American society.</p> <p style="text-align: right;">[35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the presentation of fear is 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 fear and its impact on the lives of the characters.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • contribution of ‘children’ to the theme of illusion in the play • fear of reality, or of facing reality • fear of academic failure and of the future direction of academics • social status and standing • the traditional notion of family life especially as all four characters are childless • fear of disappointing others.

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">• 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• academic life and success• contextual fears regarding the Cold War and ‘truths’ told by politicians.
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Diane Samuels: *Kindertransport* (Nick Hern Books)

9 (i)	<p>Re-read Act 1 Scene 2, page 42 from “EVELYN. Darling, you really do not need...” to page 43 “EVELYN. I think, Faith, that this conversation must come to a close.” Using integrated literary and linguistic approaches, discuss the presentation of the characters and situation in this extract.</p> <p style="text-align: right;">[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 characters and situation, 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"> • Faith confronting Evelyn about her past • Faith’s determination to find out the truth • Evelyn’s perceived calm demeanour • coupled with her equal determination not to reveal her past • rejection of her previous identity • Lil’s warnings to Faith regarding the seriousness and danger of pushing her mother in this respect.
(ii)	<p>Discuss how Samuels presents attitudes towards the truth in different time periods in at least two other episodes from <i>Kindertransport</i>.</p> <p style="text-align: center;">[35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the truth in different time periods is 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"> • lies about separation designed to ensure safety • harsh truths revealed to Eva as she journeys to, and lives in England • facts about the war hidden from Eva • attempts to hide the truth from Faith regarding her heritage and background • the harsh truths revealed to Helga by Evelyn, and their inability to reconcile these.

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 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.
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Q10 (i)	Re-read Act 2 Scene 1, page 48 from “The POSTMAN enters.” to page 50 “POSTMAN exits.” Using integrated literary and linguistic approaches, discuss how Samuels presents EVA and THE POSTMAN 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 how Samuels presents EVA and THE POSTMAN, selecting relevant supporting evidence to show how Samuels’ use of language conveys this. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • mocking attitude of the Postman towards Eva’s German heritage • light-hearted, but stereotypical of attitudes at the time • sense of acceptance from Eva that this is what she must cope with • self-deprecating attitude from Eva, although she appears to enjoy the conversation • her surprise at some of the questions • her naïve attitude • his over-bearing personality.
(ii)	Discuss how Samuels presents the impact of war 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 the effects of war are 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 the effects of war Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • most responses will focus on issues relating to separation, which have effects for both time periods in the play • the initial evacuation of Eva from her home and family • the attitudes of the people Eva encounters on her journey • Eva’s life in England and the people she encounters • Faith and issues of identity and her mother’s history • the relationship between Helga and Evelyn.

AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• issues of identity• concerns regarding evacuation and the war• ideas of trying to establish a sense of 'home' or 'place'• separation anxiety• mother/daughter relationships in different time periods.
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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	<p>0 marks: Response not worthy of credit or not attempted</p>	

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

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

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

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

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

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

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

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

Q11	Using integrated literary and linguistic approaches, discuss Ashworth's presentation of friendship 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 the presentation of friendship throughout <i>Once in a House on Fire</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the various attitudes towards friendship in the text as a whole. Candidates are free to discuss different interpretations of friendship 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"> • the friendship between Andrea and her sisters • Andrea's friends through school and growing up • Lorraine's friends and Andrea's various 'Aunties' • the influence of particular friends • the absence of friends for some of the characters, especially male characters.
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 literary and linguistic approaches, discuss how Ashworth presents romantic relationships 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 romantic relationships 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 romantic relationships in 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"> • responses may focus on the main romantic relationships between Lorraine and Peter, and then Lorraine and Terry • they are likely to focus on the negative aspects of these relationships • marriage seen as a way out of poverty or to improve social status; Lorraine sets a poor example for her daughters • the more positive examples of some of Lorraine’s sisters • some of Andrea’s early romantic experiences • 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.

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

Q13	<p>“You don’t choose your family.” Using integrated literary and linguistic approaches, discuss how Capote presents family life in <i>In Cold Blood</i>. [60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how family life 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 how family life is presented 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 Clutter family and their relationships, especially Herb as a husband and father • the dysfunctional nature of Perry’s family and his childhood • the impact this may have had on him • differences between Flo and Tex • Dick’s fairly stable family background, contrasted with his own conduct as a father • other families, such as the perceived domestic bliss of the Deweys.
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 • issues of guilt and recrimination • attitudes towards marriage and divorce • role of religion • role of parents.

Q14	Using integrated literary and linguistic approaches, consider how Capote presents learning and education in America in the 1960s in <i>In Cold Blood</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how learning and education is presented throughout <i>In Cold Blood</i> and use literary and linguistic approaches to show what effects are achieved.
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 learning and education 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"> • education seen as being delivered through school, and the attitudes of Nancy and her friends towards this • lack of formal education for Perry due to living with his father • Willie-Jay’s attempts to educate Perry in prison • Perry and Dick learning about crime through experience • their inability to learn from certain experiences • Capote’s own education or learning about the two convicts • how the KBI learn how to track Perry and Dick.
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 • prison life and the justice system • attitudes towards formal education • family relationships.

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

Q15	<p>“Children are the anchors that hold a mother to life.” Using integrated literary and linguistic approaches, discuss Eggers’ presentation of his relationship with his mother throughout <i>A Heartbreaking Work of Staggering Genius</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 their relationship is presented 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 is presented 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"> • respect and admiration from Eggers as his mother struggles with her illness • the way he describes her cancer and how it has invaded her body • her stoic manner of coping • the many descriptions of his admiration for her and those of the community towards her • the time he spends in her hospital room • later examples of how she protected them from his father’s violence • lasting impressions she has made on Eggers • his time with her ashes when he returns to Chicago • constant self-recrimination from Eggers about his conduct.
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 • relationships between parents and children • life for young adults in the 1980s/90s.

Q16	Using integrated literary and linguistic approaches, discuss how Eggers presents relationships between men and women in the 1980s/90s 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 relationships between men and women 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 relationships between men and women 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"> • presentation of his parents and their marriage • Eggers' attempts at romantic relationships with women, such as Kirsten, Meredith or Sari • some candidates may branch out to discuss his friendships, with women such as Shalini • his relationship with his sister Beth.
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 marriage • 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>“A change is as good as a rest.” Using integrated literary and linguistic approaches, discuss Minhinnick’s presentation of different attitudes towards change in <i>Watching the fire-eater</i>. [60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards change 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 attitudes towards change 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"> • impact of tourism on the environment and people • Minhinnick’s attitude towards Globalisation and Exploitation of the Third World • economic benefits of change compared to the environmental and cultural impact • the different impact of change in different countries • ideas of old and new approaches and attitudes • changing nature of the life he experiences in Wales.
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	<p>Using integrated literary and linguistic approaches, discuss how Minhinnick creates a sense of place towards the end of the twentieth century 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 a sense of place is created 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 place 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 his own country/environment in ‘Our Back Pages’.
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 • Minhinnick’s authorial voice and opinions.

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

Q19	Using integrated literary and linguistic approaches, discuss the ways Orwell creates a sense of hope 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 creates a sense of hope 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 creation of a sense of hope in the text as a whole. Candidates are free to discuss different presentations of hope 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"> • the possibility of friendship in such squalid conditions, such as Boris in Paris and Paddy in London • ideas of dreaming and reliance upon this • sense of honour he finds amongst tramps • the pride he sees in some of the work they complete for example Bozo • clear sense of a determination to survive awful living conditions.
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 • friendship • employment.

Q20	<p>20. “No matter how dark the moment, pride and dignity are always possible.” Using integrated literary and linguistic approaches, discuss Orwell's presentation of attitudes towards pride in the early twentieth century in <i>Down and Out in Paris and London</i>. [60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards pride are presented throughout <i>Down and Out in Paris and London</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 pride in the text as a whole. Candidates are free to discuss different presentations of pride 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"> • the pride he ultimately feels as a plongeur, as opposed to being a waiter • pride can be seen in their daily struggle to survive • admiration from Orwell for some of the work completed by tramps, for example Bozo • pride in the friendships he establishes in both Paris and London • sense of pride in surviving certain living conditions.
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		