



GCE AS MARKING SCHEME

SUMMER 2019

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

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.

EDUQAS GCE AS ENGLISH LANGUAGE AND LITERATURE

SUMMER 2019 MARK SCHEME

COMPONENT 2: DRAMA AND NON-LITERARY TEXTS

General Advice

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

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the assessment criteria as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement 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.
- Please do not use personal abbreviations or comments, 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

General Instructions – Applying the Mark Scheme

Where banded levels of response are given, it is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s).

Examiners must firstly decide the band for each tested AO that most closely describes the quality of the work being marked. Having determined the appropriate band, fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. **This is not a checklist for expected content in an answer, or set out as a 'model answer'**, as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the task and reward as directed by the banded levels of response.

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 features of the texts other than those mentioned in the mark scheme.

Section A: Post-1900 drama

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

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

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all the points below. Candidates may choose to discuss stylistic features and parts of the novels which do not appear in the mark scheme. Reward all valid points.

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

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

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

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

Alan Bennett: *The History Boys* (Faber)

Q1 (i)	<p>Remind yourself of Page 4 “Now fades the thunder...” to page 6 “Hector: Oxford and Cambridge”. Using integrated linguistic and literary approaches discuss how Bennett presents Hector in this extract. [20]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis. Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Metaphor “summer’s obligatory hurdles” • Exclamatory mood • Proper nouns – surnames only used • Syndetic list of adjectives “noble and necessary” • Onomatopoeia “Jingling” • Noun “education” • Interrogative mood “What...” • Acronym “CV Cheat’s Visa” • First person plural determiner “our headmaster...” • Juxtaposition of syndetic pairs “mild or...”, “harsh or...” • Fronted conjunction “If...” • List of pre-modifiers “foul...” • Modal auxiliaries “could...should” • Proper nouns “Oxford and Cambridge”
AO2	<p>This extract introduces the relationship between Hector and the boys; the world-weary cynicism of the teacher meets the optimism of the pupils.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Hector’s pseudo-Shakespearean opening “the thunder...” • Hector’s congratulatory tone mixed with barbed comments about formal qualifications “emblems of conformity” • Hector’s views of General Studies “the otiose”. Seems to value the classes as opportunities of teaching his own views and values. • Noticeable loss of control over use of noun “nancy”- foreshadowing later problems • Evidence of pupils being taught far beyond curriculum – Houseman • Self-mockery of Hector “age and decrepitude” • Sense of Hector role-playing “elaborate pantomime” • Pupils demanding respect • Hector again – a mask “seemingly stunned”. <p>Look for and reward all valid interpretations.</p>

(ii)	Discuss how Bennett presents the attitudes of teachers to their pupils in at least two other episodes from the play. [40]
AO1	<p>Responses could discuss:</p> <ul style="list-style-type: none"> • how the adult world and teenage world meet and interact • Hector’s love of literature • pupils’ sense of learning only for examinations • pupils’ own attempts to find place in the world • narrow vs broad views of education • Irwin’s sense of education as a game. <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to consider how pupils and teachers are presented throughout the play.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • boys' respect for Hector • Headmaster’s concern for league tables. • Irwin page 18 • boys and Irwin pages 36-37 • Irwin and Hector page 48 • Hector and pupils page 63 • Irwin and boys page 70 • boys’ future page 107. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • different attitudes of pupils and teachers – generational differences in England • grammar school-selective education in UK • context of 1980s setting • context of reception of first performances – New Labour.

Q2 (i)	Remind yourself of page 106 “Timms: Some of the thing...” to page 108 “Mrs Lintott ...where it went wrong”. Using integrated linguistic and literary approaches discuss how mood and atmosphere are created in this extract.[20]
AO1	<p>Candidates should use coherent written expression in their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • juxtaposition “But he led...” • lexical set “solicitors...accountants... teachers...” • colloquial noun “fibs” • interrogative “is that meant...” • syndetic pair “surprised and gratified” • adjacency pair “Who’s in politics” • asyndetic list “the songs, the poems...” • compound sentence type “he was a good man but...” • nouns “love... education”.
AO2	<p>This extract explores the pupils and staff’s memories of Hector.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Headmaster’s championing of Hector’s positive qualities – is this hypocrisy or genuine? • pupils’ recollection of real Hector – head on desk. • Crowther’s view of having learnt lessons from Hector. • Mrs Lintott’s view of Hector’s contribution to society. • Rudge’s independent attitude –fostered in school. • views of Irwin – teacher, politician, journalist. • fate of most loyal pupil – Posner. • Irwin vs Scripps – views of Hector and education. • closing words of dead Hector. <p>Look for and reward all valid interpretations.</p>

(ii)	Discuss how Bennett presents ambitions of pupils and teachers in at least two other episodes from the play. [40]
AO1	<p>Responses could discuss:</p> <ul style="list-style-type: none"> • how teachers and pupils see ambition. • Hector – ambition as teacher or person. • Irwin – success in any field – life as game. • Headmaster – how he measures ambition. • pupils – academic measures only used to gauge success. <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to consider how pupils and teachers are presented throughout the play.</p> <p>may choose to explore:</p> <ul style="list-style-type: none"> • Hector – is Oxbridge the only measure of success? • Headmaster– success of school gauged by league tables page 8 • Hector – ambition as a man page 17 • Irwin's view of success – entrance exams page 24 • Irwin's personal ambition in life page 34 • Headmaster and Irwin – ambition of pupils page 49 • failure of Hector – losing lessons and even job page 64 • ambition of pupils – Rudge page 88 – non-academic success • Irwin's ambition achieved as an academic? <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations. Candidates</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • educational context of 1980s in UK • interior context of play – Hector's death- non-chronological sequence • political context of 1980s – Thatcher governments • social class context of UK

Diane Samuels: *Kindertransport* (Nick Hern)

Q3 (i)	<p>Remind yourself of page 20 Act one, scene two from “The train starts up again and moves faster and faster” to page 21 “Faith starts to play a discordant tune on the mouth organ”. Using integrated linguistic and literary approaches discuss how Samuels presents the characters and situations in this extract.</p> <p style="text-align: right;">[20]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • comparative adverb “faster and faster” • minor exclamatory sentence “The border...” • first person plural pronoun “We’re not...” • imperative mood “Stuff your stupid toffees” • dynamic verb “She throws down...” • superlative adjective “worst death” • repetition of stative verb “Hope” • use of concrete noun “rats” • stage direction “music becomes” • syndetic pair of verbs “eat and drink” • adverb “really” • minor sentence with fronted conjunction “and sweets” • interrogative mood “who says it’s naughty” • intensifier “very, very, very happy” • aural stage direction “Sound of ...” • conditional conjunction “if you lick...” • ellipsis “it won’t come... nothing will come” • adverb “tentatively” • concrete nouns “penny...money” • onomatopoeia “crash...roar” • tripling “opened...stopped... disappeared” • concrete noun/symbol “abyss” • aspirant alliteration “hollow highway” • dental alliteration “tragic tale” • adverb “never seen”.

AO2	<p>This extract shows Eva’s strong emotional response on leaving Germany and her incredulity at this freedom. Her memories of Helga telling the Ratcatcher story adds a poignant twist to the ending.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• Eva’s outburst on getting to the border. The naïve verbal attack on Nazis shows her previously suppressed hatred of her oppressors• Eva’s consumption of food and drink after being denied the right to an innocent childhood in Germany• her physical reaction when she gets to the coast, losing control• the memory of Helga reading the Ratcatcher story – children disappearing – is a dark counterpoint to the exaggerated happiness. <p>Look for and reward all valid interpretations.</p>
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(ii)	Discuss how Samuels presents childhood in at least two other episodes from the play. [40]
AO1	<p>Responses could discuss:</p> <ul style="list-style-type: none"> • how childhood is presented both in 1930s Germany and in England in more modern times • childhood as a time of innocence • the dramatic loss of that innocence • how childhood experiences shape adult perspectives. <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to consider how childhood is presented throughout the play:</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Eva with Helga in opening scene – unwillingness to learn independence from parent • story reading – Der Rattenfanger as haunting symbol throughout the play • Faith rediscovering her childhood – boxes of dolls • Evelyn in Act 1 sc.2 as her hidden past as Eva becomes known to Faith • Eva leaving Lil on platform • Eva realising parents will not escape Germany • Evelyn explaining about her childhood to Faith • Faith and Evelyn in Act 2 sc 2 – box of toys. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • experiences of children in Nazi Germany • very different experiences of children in England • cultural impact on children of Kindertransport • internal context – impact of Eva's childhood on grown Evelyn • Faith's perception of her English childhood.

Q4 (i)	Remind yourself of page 60 Act Two, scene one from “Lil brings the box of papers over and takes out a letter” to page 62 “Evelyn tears up the letter into small pieces”. Using integrated linguistic and literary approaches explore the relationship between Evelyn and Lil in this extract. [20]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis. Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • three verbs in stage directions • interrogative mood “do you want...” • juxtaposition of “personal...official” • use of adjacency pair “What...” • imperative mood “get tearing...” • stative verb “is” • pronouns “you...me” • ellipsis “I do... I just” • modal verbs “can’t ... wait” • pronouns “mine... yours” • adverbial “too much” • question/answer adjacency pair • verb “betray” • compound sentence type “I was with you and...” • repetition “no one” • use of proper noun “Hitler” • lexical set “Saint... saviour... orphans” • infinitive verb “to pay” • minor utterances “murderer... Childstealer” • imperative “Shut up” • verb “want”.
AO2	<p>This extract shows Evelyn’s long-suppressed pain at the changes in her brought about by the Kindertransport. Her outburst is at time shocking and raw.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Lil attempting to take the initiative by bringing box and letters • reluctance of Evelyn to destroy letters • Evelyn’s placing of blame on Lil for taking her in • Lil’s defence • Evelyn’s mocking attack on Lil • apparent exhaustion at end of exchange. <p>Look for and reward all valid interpretations.</p>

(ii)	With reference to at least two other episodes from the play explore how characters are shaped by memories of the past in <i>Kindertransport</i>. [40]
AO1	<p>Responses could discuss:</p> <ul style="list-style-type: none"> • how memories shape several characters in the play in negative ways • how characters' memories in the play are physically represented on stage in the dual time structure • some of the memories to be explored are from the immediate past while others are from decades earlier • memories of the past clearly have a major impact on the present. <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to consider how childhood is presented throughout the play.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Faith rediscovering her childhood toys prompts memories of past – runaway train pages 11-12 • Evelyn at first denies her memories pages 42-43 • Eva/Evelyn and Ratcatcher pages 45-46 • Postman – triggered by Evelyn's row with Faith • memory of being evacuated from Manchester • memory of seeing news item about Belsen in cinema • collective memory of war dead – Holocaust • Evelyn's memory of meeting Helga after the war • Evelyn's memories of being accepted by England pages 81-82 • objects that prompt memories of Jewish past • Faith wants toys and the memories of her childhood pages 86-87. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • memories are vividly played out on stage – genre context • other memories are prompted by stage props • historical context of Kindertransport • context of 1930s Europe • context of post-war England.

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

5 (i)	<p>Remind yourself of page 8 “The front door bell chimes...” to page 10 “George: (innocence and hurt)”. Using integrated linguistic and literary approaches discuss how Albee presents Martha and George in this extract.</p> <p style="text-align: right;">[20]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • onomatopoeia in stage direction “chimes” • minor exclamatory “Party! Party!” • adverb “murderously” • intensifier and irony “really looking forward to” • imperative mood “Go answer...” • adverb “not more” • modal auxiliary “I’ll fix you” • exclamatory and elision “C’mon in” • ellipsis “All right, love...” • minor interrogatives “The bit? The bit?” • colloquial noun “The kid” • possessive pronouns “mine... yours” • pre-modified noun “sub-human monster” • taboo language “screw you” • intensifier “too loud” • possessive determiner “our little guests” • noun “sour puss” • modal auxiliary “shouldn’t have come” • nouns “motormouth... devil”.
AO2	<p>This extract contains an exchange between Martha and George that displays verbal violence and extreme emotions. The arrival of Nick and Honey is inauspicious, and the guests are very uneasy.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the opening juxtaposition between Martha and George towards the arrival of unexpected guests • the battle for dominance between husband and wife • the first reference to their child • the gradual increase in tension leading to name-calling and taboo lexis • George’s pleasure in setting up his wife’s public outburst • patronising welcome to Nick and Honey • obvious unease of Nick and Honey to bizarre welcome • George appears to get the best of this exchange with his wife. <p>Look for and reward all valid interpretations.</p>

(ii)	<p>“Too many Americans value success over love.” Discuss Albee’s presentation of dysfunctional relationships in at least two other episodes from the play. [40]</p>
AO1	<p>Responses could discuss:</p> <ul style="list-style-type: none"> • the many turbulent and aggressive outbursts between George and Martha with occasional glimpses of tenderer emotions • the younger couple Nick and Honey also have a dysfunctional relationship • politeness gradually disintegrates, and hidden secrets are exposed in both marriages • the older couple have a firm understanding of each other’s weaknesses • the younger couple are troubled by the absence of children. <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates should consider how dysfunctional relationships are portrayed in the play.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • opening exchanges with shouting and disagreements already. Different experiences of popular culture. Both George and Martha mock each other from the start • early references to a son aged 21. George’s responses are evasive • peculiar use of baby talk between George and Martha • the short-barrelled shot gun incident • conversation between George and Martha in which they can’t agree on eye colour • struggle over novel • Nick and Honey’s marriage • George delivering snapdragons • George and Martha alone – the game • son is declared “dead”. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • nature of nuclear family in post-war America • individualist, survival of fittest nature of American society • women’s role in society • male pressure in corporate world.

Q6 (i)	<p>Remind yourself of page 56 “George: Tell me about your wife’s money” to page 58 “They both laugh a great deal”. Using integrated linguistic and literary approaches discuss how Albee presents dramatic tension in this extract.</p> <p style="text-align: right;">[20]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • opening imperative mood • topic management “Tell me...” • pauses “well...” • stage direction “ugly” • polysyllabic lexis “pragmatic accommodation” • metaphor “wave of the future” • adjacency pairs “He hasn’t ... No” • interruption/overlapping “No he hasn’t” • possessive determiner “my” • intensifier “very rich” • lexical set of religion • asyndetic list “we built” • verb “giggles” • onomatopoeia “Pouf” • adverbial “a great deal” • oxymoron “sad laughter”.
AO2	<p>This extract is an awkward, occasionally hostile, exchange between the two academics. Nick is at first reluctant but gradually reveals the source of his wife’s wealth.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • attempt by George to control Nick by introducing topic • Nick’s immediately hostile response • Nick’s refusal to cooperate with this topic • Nick’s use of possessive determiner, he responds to topic at time of own choosing • George made defensive by repeated non-cooperation • Nick’s boastful comments about family wealth and celebrity shown by uncharacteristic rhetorical flourishes • gradual build-up of fit of giggles • fairly cooperative speech about wealth of wives • outburst of laughter which sits oddly with previous tension • what is the source of “sad laughter”? <p>Look for and reward all valid interpretations.</p>

(ii)	“Life, liberty and the pursuit of happiness”. With reference to at least two other episodes in the play discuss how different characters’ search for happiness is presented. [40]
AO1	<p>Responses could discuss how each of the four characters were motivated by attaining happiness in personal or public lives but obstacles emerged which have prevented them gaining happiness.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to consider how characters attempt to find happiness and what prevents them doing so.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • George – head of History – career stalled. One time keen to be a novel writer but not published. Now happy through upsetting younger characters who have not met with failure. Appears happy to play game of conflict with Martha. • Martha – thought she would be happy marrying George – looking for powerful man like father. Now happiness through seduction of younger men. Happy when annoying husband. • Nick – happiness through marrying into Honey’s wealthy family. Happiness through career progression. Happy through sporting success. Unhappy due to problems with wife. • Honey – appears happy with Nick at first. Happy childhood. Fears childbirth. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • concept of “life, liberty and pursuit of happiness” in post-war America • masculinity tied to corporate/academic success • role of marriage and nuclear family in USA • generation gap – pre- and post- WWII • sport in popular culture.

Brian Friel: *Translations* (Faber)

Q7 (i)	Remind yourself of page 28 from “Maire We heard stories” to page 30 “Owen Of course!” Using integrated linguistic and literary approaches discuss how Friel presents Owen’s relationship with the other characters in this extract.[20]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • noun “stories” • tag question “is it true?” • numerals “Nine...twelve...six” • proper noun and exclamatory “God almighty” • imperative mood “Get him food and drink” • interrogative mood “When did...” • proper nouns “Dublin... Omagh” • minor utterance “wonderful”. • noun “friends” • modal verb “would” • elision “eat and have...” • stage direction “partly...” • lexical set “cartographer...topographic...orthographer” • syndetic pair of verbs “laughs and claps” • repetition of adjectives “beautiful!” • possessive determiners “yours... ours” • pre-modified noun “new face” • adjacency pair “Sarah who...” • proper noun “Baile beag”.
AO2	<p>This extract shows Owen’s pleasure at returning to rural Ireland and also the significance of the new friends he wants to introduce to his old colleagues.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • perception of Maire that Owen is highly successful having left rural Ireland • Owen’s obvious pleasure in showing off his success • Owen’s politeness in not wanting to impose • Owen plays down nature of visit; presented as visit with friends • polite attitude to Hugh • Owen’s scholastic approach to sharing information • other characters cooperate with Owen’s scholarly approach • sense of division between Owen and others about army • time has moved on since last visit as he doesn’t recognise Sarah • Owen’s topic management shown by key fact at end – payroll. <p>Look for and reward all valid interpretations.</p>

(ii)	With reference to at least two other episodes from the play discuss the presentation of the ways women are treated by men in the play. [40]
AO1	<p>Responses could discuss how:</p> <ul style="list-style-type: none"> • several male/female relationships reveal the nature of rural Irish society and the typical gender roles • there are relationships based on pupil-teacher roles, relationships which are light-hearted and playful and other relationships which have tragic consequences. <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to consider how male/female relationships are portrayed throughout the play.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Manus and Sarah – teacher/pupil in hedge school • contrasting relationship between Manus and Maire – strained – pulling in different directions • Bridget and other scholars – light-hearted banter • Hugh and Maire – political focus • Act two – Maire and Yolland – central male/female relationship. Irish-English interaction • Act three – Manus and Sarah – emotion not reciprocated • Maire after Yolland's departure • Hugh and Maire – pragmatic focus on survival. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • rural society defining gender roles • nineteenth century Irish culture • cross-cultural relationships – Irish-English • context of production – early 1980s.

Q8 (i)	Remind yourself of page 32 from “He pauses to allow” to page 34 “Hugh Our pleasure, Captain”. Using integrated linguistic and literary approaches discuss how Friel presents characters and situation in this extract. [20]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • verb “Pauses” • adverb “not” • interrogative mood “would you like” • colloquial noun “drop” • euphemism “modest refreshment” • interruption “when...” • adverb “briefly” • noun “children” • adverbs “loudly...excessively” • repetition “map” • proper Noun “Gaelic” • imperative mood “Carry on...” • verb “sniggers” • modal auxiliary “might” • minor sentence “yes” • adjectives/modifiers “Hydrographic...topographic” • verb “smiles” • pre-modified nouns “military authorities... equitable taxation” • proper nouns “Ireland... England” • infinitive verb “to advance” • pronouns “you...him”.

AO2

This extract shows Owen acting as translator between Captain Lancey and the local Irish inhabitants. The Captain's inability to communicate effectively and Owen's diplomatic interpretation of his words are apparent.

Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.

Candidates may choose to explore:

- Owen's careful diplomacy "pauses"
- Lancey – reticent or aloof
- Hugh's conviviality not appreciated by Lancey
- Lancey's interruption of Hugh
- Lancey's Anglo-centric perspective
- awkward first attempt to address the hedge school
- Lancey's failure to recognise Latin in contrast to Hugh and Jimmy
- patronising explanation of a map
- losing control of audience and saved by Owen
- Lancey speaking in monosyllabic minor sentences
- contrast of Owen's simple and clear diction with Lancey's subject-specific lexis
- Owen's differing interpretation of the presence of English soldiers
- Lancey's legalistic view of survey.

Look for and reward all valid interpretations.

(ii)	With reference to at least two other episodes in the play discuss how Friel presents the English in this play. [40]
AO1	<p>Responses could discuss how:</p> <ul style="list-style-type: none"> • how the English are portrayed through their interaction with the Irish and how effectively they communicate • both Lancey and Yolland are in Ireland as soldiers in order to survey the land • Yolland shows a sensitivity to cultural differences; Lancey is more inflexible in his views • the tragic outcome of the play shows the great difficulties in relationships where cultural and linguistic differences are not overcome. <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to consider how the interactions between the English and the Irish characters are portrayed. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Yolland meeting with Maire in Act One – apologising for not sharing the language page 35 • Yolland in Act Two Scene one – learning place names with Owen • Manus not as accommodating as Owen to English newcomers • Yolland's awareness of his outsider status • Yolland's acquaintance with Wordsworth – unknown to Hugh • Hugh's view of Irish character • Yolland's perception of "eviction" of language • confusion over name – Owen/Roland • Yolland congratulating Manus on new job – handshake • Maire and Yolland in Act two scene two – Earth, fire • Act Three – Arrival of more English soldiers – increased tension with local Irish • Donnelly twins and Yolland • Lancey's threat of reprisals – place names in both languages • Lancey's threatening language <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>

AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: <ul style="list-style-type: none">• English/Gaelic language• history of English involvement in Ireland – Elizabeth/James• nineteenth century context – ahead of famine• context of production – Ireland in 1970s and 1980s.
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Tennessee Williams: *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Q9 (i)	<p>Read from page 38 “Big Mama (quickly) Big Daddy, blow out the candles...” to page 39 “excited cries from the children”. Using integrated linguistic and literary approaches discuss how Williams presents the relationship between Big Daddy and Big Mama in this extract. [20]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • proper noun and use of nicknames “Big Daddy” • imperative mood “Blow out...” • superlative modifier “biggest cotton planter” • syndetic pair “fury and disgust” • verb “bellowing” • modal auxiliary verb “I will not” • interruption “I...” • repetition of negative adverb “not” • colloquial/taboo language “Crap” • dramatic irony “I’m not going to die” • exclamatory mood “Oh...” • lexical set of illness “laboratory...colon” • vocative “... Ida?” • verb “heaves...presses” • adverb “Hoarsely” • pronouns “I was... you could” • pre-modifying adjectives “fat old body” • euphemistic verb “rut the goddam preacher” • symbolism “burst of fireworks”.
AO2	<p>This extract shows Big Daddy’s overbearing, controlling personality. The kindness of Big Mama is not reciprocated as she is mercilessly insulted. The dramatic irony of Big Daddy boasting he has cheated death will be noted by characters and audience.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Big Mama anxious to have peace in the family • Maggie keen to get on Big Daddy’s good side • Big Daddy’s powerful character – ordering others around • struggle between long-married husband and wife • stage directions – Big Daddy and Big Mama being left alone on stage • ironic symbol of blazing cake – on his last birthday • Big Daddy’s need for control over business, family • stage directions of fireworks. <p>Look for and reward all valid interpretations.</p>

(ii)	With reference to at least two episodes explore how Williams presents attitudes to death in the play.	[40]
AO1	<p>Responses could discuss how:</p> <ul style="list-style-type: none"> • death is covered up or even ignored • death is seen as an opportunity for characters to benefit from the death of others • death or the prospect of dying has caused pain in those left alive • audience sometimes knows more about death than characters on stage. <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>	
AO2	<p>Candidates need to consider how death is presented throughout the play.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Maggie's knowledge of Big Daddy's cancer in Act one • Gooper and Mae seen as taking advantage of possible death • death of Skipper and impact on Brick • Big Mama believes husband has avoided death • Act two – Big Daddy's party – Big Mama in tears • Big Daddy and Brick over fear of death • Big Daddy recalling when he believed he was dying • Skipper's death • Act three – Big Mama and Dr Baugh – hint at death • Big Mama learns truth about cancer • Gooper's response to dying father – legalistic • Brick – crutch and alcohol – due to death of Skipper. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>	
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • death of male characters linked to concept of masculinity in American South • patriarchal society in USA • dominance of business culture in USA • audiences see BD and Brick damaged by society. 	

Q10 (i)	<p>Read from page 81 “Gooper: let’s be realistic” to page 83 “Gooper has stalked up to Margaret with clenched fists”. Using integrated linguistic and literary approaches explore how Williams presents Gooper in this extract. [20]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • post-modifier “realistic” • use of first person plural pronoun “us” • adjective “irresponsible” • euphemism “eventualities” • concrete noun “briefcase” • stage direction “standing over” • adverb “always” • interrogative mood “What are you talking about” • pre-modifying adjective “few” • syndetic pair “body and soul” • possessive determiner “my... family” • abstract nouns “avarice... greed” • verb “stalked” • conditional conjunction “as if he would”.
AO2	<p>This extract shows Gooper’s determination to take over the plantation when Big Daddy dies. His dislike of his brother and sister-in-law is palpable. He moves from organised determination to angry denunciation of his brother.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • attempt by Gooper to influence Big Mama • support from wife Mae • Gooper’s low opinion of brother “irresponsible” • euphemistic focus on possible death of BD – seen as business opportunity • Gooper’s attempts to portray himself as already running the plantation • Gooper portraying his relationship with BD as a mutually respectful connection • setback for Gooper as Big Mama challenges his interpretation of events • gradual loss of Gooper’s temper as Maggie challenges him • Gooper’s angry attempt to remove Maggie from family discussion • stage direction suggesting threat of physical violence from Gooper. <p>Look for and reward all valid interpretations.</p>

(ii)	<p>With reference to at least two other episodes discuss in what ways Williams presents Gooper as typical of 1950s American men in the play. [40]</p>
AO1	<p>Responses could discuss:</p> <ul style="list-style-type: none"> • how Gooper and Mae interact for personal advantage • Gooper and Mae’s use of own children for point scoring • Maggie’s determination to challenge their actions • Big Daddy’s favouritism towards particular son • Gooper’s legalistic approach to life • Gooper and Mae’s role in creating conflict throughout play • roles in developing themes of greed, conformity, family. <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to consider how the character of Gooper is presented throughout the play.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Act one – Gooper and Mae as fertile couple • Mae’s family background – the Flynn’s • Mae’s use of children in show for Big Daddy • Maggie’s clear understanding of Gooper and Mae’s motives • Gooper stressing Brick’s drinking • Mae interacting with Big Daddy – portraying herself as real supporter of his • Big Daddy’s dislike of Mae • Act three – Gooper and Mae hint at Big Daddy’s illness • Gooper and Mae try to link Brick to BD’s illness • focus on medical report • Big Mama’s response to Gooper – prefers Brick • Gooper and Mae attempt to control Big Mama • Gooper’s legalistic focus – documents • Big Mama clearly siding with Brick. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p> <p>Look for and reward all valid interpretations.</p>
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • role of nuclear family in twentieth century USA • role of women in patriarchal society • Williams’ sense of presenting southern values on stage • audience perception of key characters • dominance of legal profession/business culture in USA.

Assessment Grid for Component 2 Section A: Drama (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;">(10 marks)</p>	<p style="text-align: center;">AO2 Analyse ways in which meanings are shaped in texts</p> <p style="text-align: center;">(10 marks)</p>
5	<p style="text-align: center;">9-10 marks</p> <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, • confident and fluent expression 	<p style="text-align: center;">9-10 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;">7-8 marks</p> <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 	<p style="text-align: center;">7-8 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;">5-6 marks</p> <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 	<p style="text-align: center;">5-6 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;">3-4 marks</p> <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 	<p style="text-align: center;">3-4 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;">1-2 marks</p> <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 	<p style="text-align: center;">1-2 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	

Assessment Grid for Component 2 Section A: Drama (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 20 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 	17-20 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 	13-16 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 	9-12 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 	5-8 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 	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 	1-4 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		

Component 2 Section B: Non-literary texts

AO1	AO2	AO3
20 marks	20 marks	20 marks

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

Q11	Using integrated linguistic and literary approaches, discuss Ashworth’s presentation of attitudes to education in <i>Once in a House on Fire</i>. [60]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer’s technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register. Candidates should select relevant material to demonstrate understanding of attitudes to education.</p> <p>Candidates will probably discuss Andrea’s intrinsic thirst for knowledge and the role of education to expand opportunities. The autobiographical form reveals her growing confidence and ultimately her escape from poverty and abuse through education.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to explore perceptions of several characters to education in the text as a whole and especially Ashworth’s strong belief in education.</p> <p>Look for and reward all valid discussion/analysis, which may include:</p> <ul style="list-style-type: none"> • education in classroom – Canada – both geography and literature are valued, sometimes for practical reasons • step-father’s dislike of education • Andrea passing the 11-plus and is delighted. Family circumstances restrict her opportunities • Andrea attending multi-racial comprehensive • education of Lorraine – secretarial college • Andrea meeting middle class girls at school • Andrea’s growing cultural experiences – Shakespeare and classic texts • Xaverian Sixth form college and wider opportunities • university application – visits Oxford • final escape to higher education. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
AO3	<p>All valid contextual comments should be rewarded, and candidates may choose to discuss:</p> <ul style="list-style-type: none"> • systems of grammar/comprehensive education in England in 1970s and 1980s • working class life in 1970s 1980s England • growth of multi-cultural life in 1970s and 1980s • university/higher education in UK at time.

Q12	Using integrated linguistic and literary approaches, explore how different places shape Ashworth's character over time in <i>Once in a House on Fire</i>. [60]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register. Candidates should select relevant material to demonstrate understanding of how places shape Ashworth.</p> <p>Candidates will probably discuss the different areas of Manchester and places further afield and explore how Ashworth's character develops in these locations.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to explore Ashworth's experiences in various locations.</p> <p>Look for and reward all valid discussion/analysis, places explored may include:</p> <ul style="list-style-type: none"> • Granny's flat in Stretford • Nanna Clarke and Rusholme • brief emigration to Canada • "posh people's" homes in Manchester • move to Denton Road and Auntie Jackie • new school at Whitbrook High • move to Parkfield Street with Pete • Kirkham Prison to see Terry • Xaverian Sixth Form College • Oxford and Yale universities. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
AO3	<p>All valid contextual comments should be rewarded, and candidates may choose to discuss:</p> <ul style="list-style-type: none"> • popular/youth culture of 1980s • British political context of 1980s • social class in UK in 1980s • education system in 1980s • gender roles in 1980s.

Jenny Diski: Skating to Antarctica (Virago)

Q13	Using integrated linguistic and literary approaches, explore how Diski's character is shaped by her memories of her past in <i>Skating to Antarctica</i>. [60]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register.</p> <p>Candidates should select relevant material to demonstrate understanding of the interplay of past and present in the text. Candidates may consider the blending of time in the chapters of the book and the weaving of autobiography and travelogue in this text.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates should explore how Diski depicts the links between past and present.</p> <p>Look for and reward all valid discussion/analysis, which may include:</p> <ul style="list-style-type: none"> • the structure of the text which moves alternately between travelogue and biographical sections • memories of Diski's mother and precise date of last seeing her • daughter wants to explore family's past • concept of "Jennifer" as Diski sees her childhood self • revisits childhood home of Paramount Court and interviews neighbours • new information about father in jail • deliberate confusion over chronology – past and present mixed up in text • box of old photos – lost or burnt • interest in past history of Antarctica – Shackleton and Scott • memories of father as child • mother using photos to retell past; does this herself with Chloe • leaves facts about parents' past until final section • mother's past flat revisited by daughter in present. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
AO3	<p>All valid contextual comments should be rewarded, and candidates may choose to discuss:</p> <ul style="list-style-type: none"> • post-war England • social history- family and divorce • educational system in England in mid-twentieth century – parents • autobiographical genre/ travel writing • exploration of Antarctica.

Q14	Using integrated linguistic and literary approaches, explore how Diski presents different attitudes to isolation in <i>Skating to Antarctica</i>. [60]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer’s technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register.</p> <p>Candidates should select relevant material to explore the presentation of isolation in the text. Candidates may consider the physical and emotional relevance of the theme.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates should explore how Diski portrays the theme of isolation.</p> <p>Look for and reward all valid discussion/analysis, which may include:</p> <ul style="list-style-type: none"> • Paramount Court as “island within island” • isolation caused by increased poverty of parents • absence of mother – psychoanalysis • depression and hospitalisation • longs for cabin on voyage – “monk’s cell” • indolence and inactivity on board ship • memories of Hove Hospital • isolated places e.g. South Georgia and St. Andrew’s Bay • Moby Dick – isolation and oblivion in novel • mother’s sense of isolation • isolation of Diski within family • isolation through illness on ship • empty landscape of Antarctica – icebergs • need for oblivion when younger – drug taking. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
AO3	<p>All valid contextual comments should be rewarded, and candidates may choose to discuss:</p> <ul style="list-style-type: none"> • society’s view of mental illness • family life in mid twentieth century UK and later • role of autobiography • restricted female roles in mid twentieth century UK • growth in popular psychology.

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

Q15	<p>Using integrated linguistic and literary approaches, discuss to what extent you believe Eggers to be a reliable narrator in <i>A Heartbreaking Work of Staggering Genius</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register.</p> <p>Candidates should select relevant material that explores the reliability of Eggers as a narrator in AHWOSG.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates should explore how Eggers presents himself and events in the text.</p> <p>Look for and reward all valid discussion/analysis, which may include:</p> <ul style="list-style-type: none"> • older thirty-something author creating voice of twenty-something younger narrator throughout text • mix of fantasy element with more autobiographical content • preface which signals fictionality of some content and characters • possible shaping of text to suit narrative impact e.g. wallet and Mexicans • gradual revelation of facts that shape our perception of narrator e.g. socio-economic background of Forest Lake • visit to John – dialogue about name being made up for fictional purposes • fantasy and reality of mother's funeral • surreal nature of ending – Frisbee on beach with Toph. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
AO3	<p>All valid contextual comments should be rewarded, and candidates may choose to discuss:</p> <ul style="list-style-type: none"> • concept of intertextuality in fiction • literary context of unreliable narrators • context of Eggers as writer/ editor of literary magazines • genre of autobiographical writing.

Q16	Using integrated linguistic and literary approaches, discuss Eggers' presentation of late twentieth century American society in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register.</p> <p>Candidates should select material that explores how late twentieth century American society is presented in this text.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates should explore how Eggers depicts late twentieth century American society in the text.</p> <p>Look for and reward all valid discussion/analysis, which may include:</p> <ul style="list-style-type: none"> • Part one – American popular culture – TV shows • American family – middle class and white • Part two – in California – by the Pacific with Toph • Toph and baseball • Part Five – California bands • losing wallet – non- white groups in USA • Part Six – San Francisco – Magazines. • interview with MTV – dialogue • Part Seven- Non- white groups – South Asian Americans • Park in Berkeley – different races • Part Eight – sees President Clinton in Berkeley • Part Ten – Back in Chicago • Part Eleven – Black Sands beach. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
AO3	<p>All valid contextual comments should be rewarded, and candidates may choose to discuss:</p> <ul style="list-style-type: none"> • geographical context of USA – size and diversity • popular culture in 1990s USA • racial context of 1990s USA • social class in USA.

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

Q17	Using integrated linguistic and literary approaches, discuss the presentation of patriarchal society in 1950s/1960s America. [60]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer’s technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register.</p> <p>Candidates should select relevant material that explores how Capote presents patriarchal society in the text.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates should explore elements of patriarchal society.</p> <p>Look for and reward all valid discussion/analysis, which may include:</p> <ul style="list-style-type: none"> • Herbert Clutter as patriarch of family and moral guardian of American values – no stimulants, early nights • Dick Hickock – twice married with three sons, left behind. Morally dubious and criminal behaviour • Holcomb as town firmly governed by patriarchal values • John Smith – father of Perry – a one-time rodeo rider and later an itinerant – Alaska. Perry confused by patriarchal values seen when growing up • Mr Hickock – Dick’s father in parts three and four. Defends sons at times • criminal justice system and prisons as consequence of patriarchal values gone wrong. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
	<p>All valid contextual comments should be rewarded, and candidates may choose to discuss:</p> <ul style="list-style-type: none"> • patriarchal values in American society • nuclear family in 1950s America • sociological context – dark side of family • Capote’s personal views of real characters such as Perry Smith.

Q18	<p>“In a wicked world, it’s possible to have sympathy for the Devil.” Using integrated linguistic and literary approaches, discuss to what extent you agree that readers feel sympathy for Perry in <i>In Cold Blood</i>. [60]</p>
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer’s technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register.</p> <p>Candidates should select relevant material that explores how Capote presents Perry Smith from planning the crime to his execution for murder.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates should explore Capote's presentation of Perry that may encourage the reader to feel sympathy for Perry.</p> <p>Look for and reward all valid discussion/analysis, which may include:</p> <ul style="list-style-type: none"> • Perry and his boxes of possessions – evidence of fantasy world and vulnerability • victim of motorcycle accident and addicted to painkillers • Perry’s desire to be reunited with only friend Willie Jay • Perry in part two convinced his bloodthirsty actions will have consequences • Perry’s dreams of diamonds and the stinking tree • Perry’s family – alcoholism, suicide and fatal accident • Perry in tears on Xmas Day in Florida when hearing carol • Perry claiming he stopped Dick raping Nancy Clutter • Perry in ladies’ cell – sketching and keeping pet squirrel • Perry apologising for actions before execution. Small feet dangling after death. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

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

Q19	Using integrated linguistic and literary approaches, discuss how Orwell responds to different places in <i>Homage to Catalonia</i>. [60]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register.</p> <p>Candidates may consider the nature of autobiographical writing and the possibility of bias. Orwell visited many locations around north eastern Spain in particular while fighting or wounded.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Look for and reward all valid discussion/analysis of relevant locations, which may include:</p> <ul style="list-style-type: none"> • Chapter one – Lenin Barracks • Chapter two – village of Alcubierre on Zaragoza front • Chapter four – Monte Trazo • No-Man's Land – fascist line • Chapter six – attack on Torre Fabian • Chapter seven – POUM offices – Hotel Falcon • Chapter nine – streets of Barcelona • Chapter ten – front line near Huesca • Chapter eleven – Sanatorium Maurin • Chapter twelve – Spanish jails • fishing town Banyuls • Southern England. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
AO3	<p>All valid contextual comments should be rewarded, and candidates may choose to discuss:</p> <ul style="list-style-type: none"> • background of Spanish Civil War • rise of fascism in 1930s Europe • Orwell biography – why is he in Spain? • Spanish geography /culture.

Q20	Using integrated linguistic and literary approaches, discuss the presentation of suffering and hardship in <i>Homage to Catalonia</i>. [60]
AO1	<p>Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register.</p> <p>Candidates should select relevant material to demonstrate how a range of characters experience suffering and hardship.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Look for and reward all valid discussion/analysis of relevant episodes, which may include:</p> <ul style="list-style-type: none"> • Chapter one – Barcelona and shortages • Chapter two – Experience of war: rats and excrement. Winter conditions and inadequate weapons • Chapter five – Infestation with lice. Poisoned land. Wounded soldiers • Chapter six – Mud and darkness • Chapter seven - Rats and mosquitoes • Chapter eight - food shortages in Barcelona • Chapter nine - street fighting. Police cells • Chapter ten - Orwell shot and hospitalised • Chapter eleven – Jails of Barcelona. Sleeping rough • Chapter twelve – Jails and secret police. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
AO3	<p>All valid contextual comments should be rewarded, and candidates may choose to discuss:</p> <ul style="list-style-type: none"> • background of Spanish Civil War • rise of fascism and communism • Orwell's personal history.

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

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression. 20 marks	AO2 Analyse ways in which meanings are shaped in texts. 20 marks	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received. 20 marks
5	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 	17-20 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 	17-20 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 	13-16 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 	13-16 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 	9-12 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 	9-12 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 	5-8 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 	5-8 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 	1-4 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 	1-4 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		