



---

# **GCE AS MARKING SCHEME**

---

**SUMMER 2022**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2022 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.

# GCE ENGLISH LANGUAGE AND LITERATURE

## SUMMER 2022 MARK SCHEME

### UNIT 2: DRAMA AND NON-LITERARY TEXTS

#### MARKING GUIDELINES

##### 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.

## 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 **MONDAY, 4 JULY.**

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

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
Part (i)	<b>5 marks</b>	<b>20 marks</b>	
Part (ii)	<b>10 marks</b>	<b>10 marks</b>	<b>15 marks</b>

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

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

**BLANK PAGE**

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

<b>Q1 (i)</b>	<b>Re-read Scene 4, page 46 from “BLANCHE: May I – speak – plainly?” to page 47 “BLANCHE: ...Don’t – don’t hang back with the brutes!” Using integrated linguistic and literary approaches, discuss how Williams presents Blanche’s attitude towards Stanley in this extract. [25]</b>
<b>AO1</b>	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
<b>AO2</b>	<p>Candidates should discuss Blanche’s attitude towards Stanley, 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"><li>• honest responses from Blanche</li><li>• her sense of superiority</li><li>• condescending in nature</li><li>• references to Stanley’s animalistic behaviour</li><li>• references to ‘Stone Age’ man</li><li>• his lack of culture and refinement</li><li>• Blanche’s disbelief in Stella’s acceptance of Stanley.</li></ul>



<b>(ii)</b>	<b>Discuss how Williams presents rejection in 1940s America in at least two other episodes from <i>A Streetcar Named Desire</i>.</b> [35]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how rejection is presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present rejection throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Blanche’s rejection of Alan</li> <li>• her rejection of Stanley and his new masculinity</li> <li>• her rejection of Stanley’s advances</li> <li>• the way in which she rejects the morals of her upbringing</li> <li>• Mitch and his response to Blanche when he discovers her past</li> <li>• Stella’s rejection of her past and acceptance of Stanley</li> <li>• Stella choosing Stanley over Blanche.</li> </ul>
<b>AO3</b>	<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"> <li>• post WWII American society</li> <li>• questions of identity</li> <li>• issues concerning gender roles and role of women in 1940s America</li> <li>• domestic abuse and violence</li> <li>• tradition of Realism in theatre.</li> </ul>

<b>Q2 (i)</b>	<b>Re-read Scene 5, page 52 from “BLANCHE: Stella! What have you heard about me?” to page 54 “BLANCHE: I have to admit I love to be waited on...”. Using integrated linguistic and literary approaches, discuss Williams’ presentation of the characters and situation in this extract. [25]</b>
<b>AO1</b>	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
<b>AO2</b>	<p>Candidates should discuss how the characters and situation are presented, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• the tension in Blanche as Stanley has hinted he knows something about her past</li> <li>• her suggestions to Stella that her behaviour has been inappropriate</li> <li>• Blanche’s justifications for her conduct and her desire to be seen</li> <li>• imagery of light and the paper lantern</li> <li>• her sense of ageing and ‘fading’</li> <li>• Stella’s patience and understanding of Blanche</li> <li>• Stella’s practical behaviour</li> <li>• Stella’s final comment about serving Blanche.</li> </ul>

<b>(ii)</b>	<b>Explore how Williams presents survival in 1940s America in at least two other episodes from <i>A Streetcar Named Desire</i>.</b> [35]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how survival is presented elsewhere and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present survival throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Blanche’s struggle to survive at Belle Reve</li> <li>• her move to New Orleans and how she cannot survive in its New World atmosphere</li> <li>• the risks she takes and lies she tells in order to survive</li> <li>• references to survival of the fittest and Stanley</li> <li>• the ways Stella changes to survive in her new life and marriage to Stanley</li> <li>• Mitch’s struggles to survive in Stanley’s hyper masculine world.</li> </ul>
<b>AO3</b>	<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"> <li>• domestic abuse and the lack of support for women</li> <li>• ideas of identity and roles within society</li> <li>• America post WWII</li> <li>• gender struggles—stereotypes of men and women in 1940s America</li> <li>• employment opportunities</li> <li>• psychological concerns.</li> </ul>

**Peter Shaffer: *Amadeus* (Penguin Modern Classics)**

<b>Q3 (i)</b>	<b>Re-read Act 1, page 40 from “BONNO’S HOUSE” to page 42 “SALIERI: ...became more than thought.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Mozart in this extract. [25]</b>
<b>AO1</b>	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
<b>AO2</b>	<p>Candidates should discuss Shaffer’s presentation of Mozart, 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"><li>• his rage and frustration at the start</li><li>• lack of respect for authority and tradition</li><li>• innocence regarding how the system works</li><li>• rudeness regarding Salieri</li><li>• apologetic behaviour when he realises he has gone too far</li><li>• desperation to secure employment.</li></ul>

<b>(ii)</b>	<b>Explore the presentation of different attitudes towards revenge in Viennese society in at least two other episodes from <i>Amadeus</i>.</b> [35]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where different attitudes towards revenge are presented elsewhere and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present attitudes towards revenge throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Salieri's relationship and bargain with God are likely to figure strongly in responses</li> <li>• Mozart as the 'tool' for Salieri's revenge</li> <li>• the many instances of Salieri's actions out of revenge</li> <li>• Constanze and her behaviour towards Leopold and Salieri</li> <li>• Rosenberg's actions towards Mozart</li> <li>• Mozart's mocking of Salieri.</li> </ul>
<b>AO3</b>	<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"> <li>• role of music in the courtly life of the Hapsburg Empire and Europe</li> <li>• competition between composers in an attempt for both status and recognition</li> <li>• age of the Enlightenment</li> <li>• how composers managed to earn a living</li> <li>• attitudes towards religion</li> <li>• issues of class and sense of entitlement.</li> </ul>

<b>Q4 (i)</b>	Re-read Act 2, page 59 from “SALIERI: Suddenly Constanze was back.” to page 62 “SALIERI: ...to instruct the Princess Elizabeth.” Using integrated literary and literary approaches, discuss Shaffer’s presentation of Salieri in this extract. [25]
<b>AO1</b>	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
<b>AO2</b>	<p>Candidates should discuss the presentation of Salieri in this extract, selecting relevant supporting evidence to show how Shaffer’s use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• offhand greeting at the start</li> <li>• disgust at her behaviour</li> <li>• violent rejection in the stage directions</li> <li>• jealousy over Mozart’s relationship with God</li> <li>• rejection of his bargain with God and his vows</li> <li>• realises his previous failings and creates a new vow to change.</li> </ul>

<b>(ii)</b>	<b>“Salieri is a product of Viennese society.” Discuss how Shaffer presents the influence of Viennese society on Salieri in at least two other episodes from <i>Amadeus</i>.</b> [35]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to discuss how the influence of Viennese society on Salieri is presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present the influence of Viennese society on Salieri throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Salieri’s desire to seek fame and favour at Court and elsewhere</li> <li>• Rosenberg’s influence and the traditional school of Opera</li> <li>• the importance of Opera and role of composers in Courtly life</li> <li>• Salieri’s obsequious behaviour towards the Emperor and others</li> <li>• the role of religion and its influence over Salieri.</li> </ul>
<b>AO3</b>	<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"> <li>• the position of composers and music in the court of Emperor Joseph II and Europe during the Age of Enlightenment</li> <li>• ideas of ambition and revenge</li> <li>• issues concerning jealousy</li> <li>• the importance of class/reputation and earning a living</li> <li>• the role of religion and forgiveness.</li> </ul>

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

<b>Q5 (i)</b>	<p>Re-read page 9 from “INT. DR. MOTH’S HOUSE. DAY.” to page 12 “<i>WILL drops a sovereign into it, and takes the bracelet.</i>” Using integrated linguistic and literary approaches, discuss Norman's and Stoppard's presentation of Will and Dr Moth in this extract. <span style="float: right;">[25]</span></p>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should discuss Norman and Stoppard's presentation of Will and Dr Moth, selecting relevant supporting evidence to show how their use of language conveys this.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Will is presented as having lost his ability with both writing and women</li> <li>• dejected and despondent at the start</li> <li>• confessional nature of conversation with a ‘therapist’</li> <li>• sense of hopelessness on his part</li> <li>• willing to accept anything in order to regain his gift</li> <li>• candour and realism of Dr Moss</li> <li>• humour through his listing of women</li> <li>• impracticality of the love bangle.</li> </ul>



<b>(ii)</b>	<b>Discuss how Norman and Stoppard establish the audience's sympathy for Will in at least two other episodes from <i>Shakespeare in Love</i>. [35]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Norman and Stoppard establish sympathy for Will elsewhere in the play, and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used by Norman and Stoppard to establish the audience's sympathy for Will elsewhere in the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• the multiple intertextual references throughout the play</li> <li>• use of humour, especially in his relationship with Henslowe</li> <li>• his writer's block</li> <li>• his doomed relationship with Viola</li> <li>• passion he demonstrates for his work</li> <li>• status of playwrights.</li> </ul>
<b>AO3</b>	<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"> <li>• the position of actors, playwrights and drama in the court of Elizabeth I</li> <li>• difficulties of earning a living</li> <li>• the role of theatre in Elizabethan England</li> <li>• relationships between men and women</li> <li>• intertextual references.</li> </ul>

<b>Q6 (i)</b>	<p>Re-read page 111 from “<i>Outside, VIOLA sees WILL, staggering away from the church.</i>” to page 113 “<i>VIOLA: ...as they are unsanctified.</i>” Using integrated linguistic and literary approaches, discuss Norman’s and Stoppard’s presentation of Will and Viola in this extract. <span style="float: right;">[25]</span></p>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should discuss Norman and Stoppard’s presentation of Will and Viola, 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"> <li>• Viola’s panic at the start</li> <li>• her realistic attitude demonstrated when Will discusses Marlowe</li> <li>• genuine passion from her in her declaration of love</li> <li>• a return to realism in her decision to marry Wessex</li> <li>• Will’s despair at dooming Marlowe</li> <li>• his self-pity</li> <li>• his misery at Viola having to marry Wessex.</li> </ul>

<b>(ii)</b>	<b>Explore how Norman and Stoppard present obstacles to relationships between men and women in Elizabethan England in at least two other episodes from <i>Shakespeare in Love</i>.</b> [35]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how obstacles to relationships between men and women are presented elsewhere and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present the obstacles to relationships between men and women throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• the role of working class women and their status in society, for example Rosaline</li> <li>• Viola's role as dutiful daughter and the expectations placed on her</li> <li>• women viewed as property</li> <li>• class distinctions between men and women</li> <li>• role of the Queen in approving marriages.</li> </ul>
<b>AO3</b>	<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"> <li>• women in a 'man's world'</li> <li>• ideas relating to power and authority, and subjugation</li> <li>• arranged marriages for status, or for political or financial gain</li> <li>• class and status in Elizabethan England.</li> </ul>

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

<b>Q7 (i)</b>	<b>Re-read Act 1, page 17 from “GEORGE: I’m forty-something.” to page 19 “GEORGE: I do not run the History Department.” Using integrated linguistic and literary approaches, discuss how Albee presents George and Nick in this extract. [25]</b>
<b>AO1</b>	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
<b>AO2</b>	<p>Candidates should discuss the presentation of George and Nick, 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"><li>• changes in George from self-deprecation to confident opinion</li><li>• he is the dominant speaker and initiates multiple topic shifts reflecting his uncomfortable nature</li><li>• George can be seen as trying to shock Nick with some of the things he says</li><li>• there is a rudeness to some of his comments which are inappropriate</li><li>• Nick tries to remain polite and calm during the conversation</li><li>• he is also frustrated by what George says.</li></ul>

<b>(ii)</b>	<b>With reference to at least two other episodes from <i>Who's Afraid of Virginia Woolf?</i> discuss whether the audience can feel any sympathy for George.</b> <b>[35]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how sympathy for George may be created elsewhere, and use linguistic and literary approaches to show its impact on marriage.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary 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"> <li>• his role as husband to Martha</li> <li>• as a contrast to Martha</li> <li>• frequently presented as a victim</li> <li>• comparisons with his father-in-law</li> <li>• lack of success in academia</li> <li>• his role in the presentation of their child.</li> </ul>
<b>AO3</b>	<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"> <li>• attitudes towards marriage</li> <li>• role of men in American society</li> <li>• academic life</li> <li>• issues relating to protection/providing a future</li> <li>• Albee's apparent discontent with this homogenised culture.</li> </ul>

<b>Q8 (i)</b>	<p>Re-read Act 3, page 100 from “NICK: Where is your husband?” to page 101 “NICK: [derisively] Oh, for God’s sake...” Using integrated linguistic and literary approaches, discuss how Albee presents Nick and Martha in this extract. [25]</p>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should discuss the presentation of Nick and Martha, 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"> <li>• argument between Martha and Nick</li> <li>• she is very brash and blunt in her comments</li> <li>• she does not appear to fear offending Nick</li> <li>• discusses herself in the third person</li> <li>• self-obsession on her part</li> <li>• her comments are very cutting</li> <li>• Nick presented as being frustrated by her comments and their encounter</li> <li>• he is left in disbelief at the end.</li> </ul>

<b>(ii)</b>	<b>“Don’t look back in anger.” Discuss Albee’s presentation of regret in 1950s American society in at least two other episodes from <i>Who’s Afraid of Virginia Woolf</i>?</b> [35]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the presentation of regret is discussed elsewhere and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to convey ideas about regret in 1950s American society.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• contribution of ‘children’ to the theme of regret in the play</li> <li>• fear of reality, or of facing reality</li> <li>• academic failure and of the future direction of academics</li> <li>• social status and standing and the lack of progression</li> <li>• the traditional notion of family life especially as all four characters are childless</li> <li>• regret of marriage and the choices made in this institution.</li> </ul>
<b>AO3</b>	<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"> <li>• Albee’s desire to expose the fragile relationships in American culture and society of the time</li> <li>• his own adoption</li> <li>• the ‘ideal’ family and its lack of evidence in the play</li> <li>• a contextual view of divorce and marriage</li> <li>• academic life and success</li> <li>• contextual fears regarding the Cold War and ‘truths’ told by politicians.</li> </ul>

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

<b>9 (i)</b>	<p><b>Re-read Act 1 Scene 1, from page 16 “HELGA. They all knew how fortunate they were.” to page 17 “EVA. We’ll see our Muttis and Vatis soon enough.” Using integrated linguistic and literary approaches, discuss how Samuels creates dramatic tension in this extract. [25]</b></p>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should discuss the presentation of dramatic tension, 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"> <li>• intertextual reference to <i>Pied Piper of Hamlyn</i></li> <li>• ominous figure of the Ratcatcher</li> <li>• adjacency pairs throughout the extract</li> <li>• Helga’s reporting clauses to the Ratcatcher</li> <li>• threatening language from the Ratcatcher</li> <li>• Eva’s naivety on the train.</li> </ul>



<b>(ii)</b>	<b>‘Some wounds never truly heal, and bleed again at the slightest word.’ Discuss how Samuels presents attitudes towards the past in at least two other episodes from <i>Kindertransport</i>.</b> [35]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of attitudes towards the past elsewhere, and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to convey attitudes towards the past.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Evelyn’s rejection of the past as an adult</li> <li>• Lil and Evelyn’s comments on the war</li> <li>• facts about the war hidden from Eva</li> <li>• attempts to hide the truth from Faith regarding her heritage and background</li> <li>• her curiosity regarding her past</li> <li>• Helga’s inability to accept Evelyn’s attitude towards the past.</li> </ul>
<b>AO3</b>	<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"> <li>• the effects of war on later generations of children</li> <li>• effects of war on Evelyn as an adult</li> <li>• issues surrounding evacuations, especially of separation from mothers</li> <li>• separation anxiety</li> <li>• concerns regarding identity and protection.</li> </ul>

<b>Q10 (i)</b>	<p>Re-read Act 2 Scene 1 from page 60 “EVELYN. Why are you so keen for me to destroy everything?” to page 62 “EVELYN. Enough.” Using integrated linguistic and literary approaches, discuss how Samuels presents Evelyn and Lil in this extract. <span style="float: right;">[25]</span></p>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should discuss how Samuels presents Evelyn and Lil, selecting relevant supporting evidence to show how Samuels’ use of language conveys this.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• tense argument between the two characters</li> <li>• unreasonable blame from Evelyn towards Lil</li> <li>• uncontrollable outburst of emotions from Evelyn</li> <li>• almost childlike behaviour</li> <li>• Lil remains adult in her responses</li> <li>• she demonstrates unconditional love for Evelyn.</li> </ul>

<b>(ii)</b>	<b>Discuss how Samuels presents family relationships in different time periods in at least two other episodes from <i>Kindertransport</i>.</b> [35]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of family relationships in different time periods elsewhere, and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present family relationships in different time periods.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• most responses will focus on issues relating to mothers and daughters, which have effects for both time periods in the play</li> <li>• some may allude to the relative absence of fathers</li> <li>• separation of mothers and daughters</li> <li>• impact of age and time on relationships</li> <li>• contrast between Eva/Evelyn and Faith as daughters</li> <li>• presentation of both Lil, Helga and Evelyn as mothers.</li> </ul>
<b>AO3</b>	<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"> <li>• issues of identity</li> <li>• concerns regarding evacuation and the war</li> <li>• ideas of trying to establish a sense of 'home' or 'place'</li> <li>• separation anxiety</li> <li>• mother/daughter relationships in different time periods.</li> </ul>

### Assessment Grid for Unit 2 Section A part (i)

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

## Assessment Grid Unit 2 Section A part (ii)

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

## Section B: Non-literary texts

### Mark allocation

<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>20</b>	<b>15</b>	<b>25</b>

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

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

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

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

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

*In their response, candidates are required to:*

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

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

<b>Q11</b>	<p><b>“Let your hopes, not your hurts, shape your future.” Using integrated linguistic and literary approaches, discuss Ashworth’s presentation of hope in the 1970s/1980s in <i>Once in a House on Fire</i>. [60]</b></p>
<b>AO1</b>	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of hope throughout <i>Once in a House on Fire</i> and use linguistic and literary approaches to show what effects are achieved.</p>
<b>AO2</b>	<p>Candidates need to show understanding of the various attitudes towards hope in the text as a whole. Candidates are free to discuss different interpretations of hope 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"> <li>• the friendship between Andrea and her sisters</li> <li>• Andrea’s friends through school and growing up</li> <li>• importance of women providing solidarity</li> <li>• education as a means of survival and hope</li> <li>• the few glimpses of happy times with Terry</li> <li>• the success of the sisters at the end.</li> </ul>
<b>AO3</b>	<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"> <li>• life in England in the 1970s</li> <li>• the nature of the text as autobiography – real people/real events</li> <li>• education linked with status and opportunity</li> <li>• family relationships</li> <li>• gender roles</li> <li>• domestic violence.</li> </ul>

<b>Q12</b>	<b>Using integrated linguistic and literary approaches, discuss how Ashworth presents attitudes towards violence in the 1970s/1980s in <i>Once in a House on Fire</i>. [60]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards violence are presented throughout <i>Once in a House on Fire</i> and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Candidates need to show understanding of various attitudes towards violence in 1970s/1980s Britain in the text as a whole. Candidates are free to discuss different interpretations of violence 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"> <li>• responses may focus on the main violent relationships between Lorraine and Peter, and then Lorraine and Terry</li> <li>• they are likely to focus on the highly negative aspects of these relationships</li> <li>• physical abuse that Andrea and her sisters suffer</li> <li>• mental and verbal abuse of women throughout</li> <li>• sense of hope in men in the Afterward.</li> </ul>
<b>AO3</b>	<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"> <li>• social stigma attached to divorce and being a single mother in 1970s/1980s</li> <li>• the nature of the text as autobiography—real people/real events</li> <li>• domestic abuse and lack of support from the authorities</li> <li>• concepts of masculinity at the time</li> <li>• role of women/female stereotypes</li> <li>• unemployment and the impact on relationships.</li> </ul>



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

<b>Q13</b>	<b>Using integrated linguistic and literary approaches, discuss how Capote presents criminal life in America in the 1960s in <i>In Cold Blood</i>. [60]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how criminal life is presented throughout <i>In Cold Blood</i> and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Candidates need to show understanding of how criminal 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"> <li>• prison as a cauldron for breeding more crime</li> <li>• the various references to conversations between inmates including Willie-Jay and Floyd Wells</li> <li>• life on the run from the authorities</li> <li>• the ease with which crimes are committed</li> <li>• attitudes of the Holcomb residents and others to criminal behaviour</li> <li>• reactions of Perry and Dick to their crimes</li> <li>• Al Dewey and the KBI's investigation.</li> </ul>
<b>AO3</b>	<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"> <li>• rural and urban America in the 1950/60s</li> <li>• issues of guilt and recrimination</li> <li>• attitudes towards crime and punishment</li> <li>• the penal system</li> <li>• role of religion.</li> </ul>

<b>Q14</b>	<b>Using integrated linguistic and literary approaches, consider how Capote presents loneliness and isolation in America in the 1960s in <i>In Cold Blood</i>. [60]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how loneliness and isolation is presented throughout <i>In Cold Blood</i> and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<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 loneliness and isolation 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"> <li>• Perry and his childhood</li> <li>• his brother and sisters</li> <li>• nature of Dick as an only child</li> <li>• their isolation in prison and time on the run</li> <li>• Herb Clutter and his life with Bonnie</li> <li>• Bonnie and her depression</li> <li>• Susan and Bobby after the murders</li> <li>• rural nature of Holcomb.</li> </ul>
<b>AO3</b>	<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"> <li>• Capote’s relationship with his own family</li> <li>• issues of gender roles in the 1950/60s</li> <li>• prison life and the justice system</li> <li>• attitudes towards formal education</li> <li>• family relationships.</li> </ul>

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

<b>Q15</b>	<p><b>“As circumstances change, people change.” Using integrated linguistic and literary approaches, discuss Eggers’ presentation of the ways in which he changes throughout <i>A Heartbreaking Work of Staggering Genius</i>.</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the ways in which Eggers change are presented throughout <i>A Heartbreaking Work of Staggering Genius</i> and use linguistic and literary approaches to show what effects are achieved.</p>
<b>AO2</b>	<p>Candidates need to show understanding of how the ways Eggers changes are 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"> <li>• most responses will focus around the way he changes in his relationship with Toph and the various examples of this throughout the text</li> <li>• his relationships with his mother, especially at the start and end of the text</li> <li>• his relationships with his friends</li> <li>• working at <i>Might</i> magazine</li> <li>• the confessional nature of the MTV episode</li> <li>• constant self-recrimination from Eggers about his conduct.</li> </ul>
<b>AO3</b>	<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"> <li>• the nature of the text as a memoir and the real situations described in it</li> <li>• issues surrounding postmodernist fiction; Eggers’ use of intertextuality and his self-conscious narrative on the events described</li> <li>• contextual issues surrounding the publication of the text itself such as the subsequent (and public) problems it caused between Eggers and his sister Beth</li> <li>• attitudes towards parenting</li> <li>• relationships between parents and children</li> <li>• life for young adults in the 1980s/90s.</li> </ul>

<b>Q16</b>	<b>Using integrated linguistic and literary approaches, discuss how Eggers presents work and employment in the 1980s/1990s throughout <i>A Heartbreaking Work of Staggering Genius</i>.</b> [60]
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how he presents work and employment throughout <i>A Heartbreaking Work of Staggering Genius</i> and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Candidates need to show understanding of how Eggers presents work and employment 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"> <li>• presentation of his parents and their work</li> <li>• his involvement with <i>Might</i> magazine</li> <li>• Beth and Bill's example of work and employment and Eggers' attitude towards what they do</li> <li>• his friends and their endeavours in work and employment</li> <li>• Eggers' attitude towards writing as employment.</li> </ul>
<b>AO3</b>	<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"> <li>• the nature of the text as a memoir and the real situations described in it</li> <li>• issues regarding employment</li> <li>• cultural/societal concerns in America at the time</li> <li>• Generation X and slackers</li> <li>• issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described.</li> </ul>

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

<b>Q17</b>	<p><b>“A change is as good as a rest.” Using integrated linguistic and literary approaches, discuss Minhinnick’s presentation of Welsh identity in <i>Watching the fire-eater</i>.</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of Welsh identity throughout <i>Watching the fire-eater</i> and use linguistic and literary approaches to show what effects are achieved.</p>
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of Welsh identity 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"> <li>• impact of tourism on the environment and people of Wales</li> <li>• economic benefits of change compared to the environmental and cultural impact</li> <li>• changing nature of the life he experiences in Wales</li> <li>• attitudes towards poverty</li> <li>• employment opportunities</li> <li>• the impact of modernisation and development of Wales.</li> </ul>
<b>AO3</b>	<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"> <li>• the impact of economy/money and the environment</li> <li>• Globalisation</li> <li>• the culture, society and economy of Wales and its differences to locations around the rest of the world</li> <li>• advances in travel</li> <li>• Minhinnick’s authorial voice and opinions.</li> </ul>

<b>Q18</b>	<b>Using integrated linguistic and literary approaches, discuss how Minhinnick presents women towards the end of the twentieth century in <i>Watching the fire-eater</i>. [60]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how women are presented throughout <i>Watching the fire-eater</i> and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of women 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"> <li>• usually negative presentations of the women he meets</li> <li>• references to his wife and Brazilian women in 'Rio de Journal'</li> <li>• his daughter in 'Chamber of Horrors'</li> <li>• the women he meets in 'Taking It'</li> <li>• Karen in 'A Class of Our Own'.</li> </ul>
<b>AO3</b>	<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"> <li>• First and Third World expansion</li> <li>• population expansion and density, differing opportunities and life chances in cities compared to the country</li> <li>• Globalisation and environmental concerns</li> <li>• tourism and poverty</li> <li>• gender roles</li> <li>• Minhinnick's authorial voice and opinions.</li> </ul>

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

<b>Q19</b>	<p><b>“Equality does not exist in society. There will always be those who suffer.”</b>  <b>Using integrated linguistic and literary approaches, discuss the ways in which Orwell presents suffering at the start of the twentieth century in <i>Down and Out in Paris and London</i>.</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Orwell presents suffering throughout <i>Down and Out in Paris and London</i> and use linguistic and literary approaches to show what effects are achieved.</p>
<b>AO2</b>	<p>Candidates need to show understanding of how suffering is presented in the text as a whole. Candidates are free to discuss different presentations of suffering 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"> <li>• living conditions in both Paris and London</li> <li>• squalor of accommodation</li> <li>• horrific work conditions</li> <li>• class distinctions</li> <li>• difficulty of establishing relationships and friendships</li> <li>• treatment of the homeless.</li> </ul>
<b>AO3</b>	<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"> <li>• the nature of the text as a memoir</li> <li>• differences between Paris and London in the early twentieth century</li> <li>• poverty and conditions for the homeless</li> <li>• friendship</li> <li>• employment.</li> </ul>

<b>Q20</b>	<b>Using integrated linguistic and literary approaches, discuss how Orwell establishes a sense of place in both Paris and London in <i>Down and Out in Paris and London</i>. [60]</b>
<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how a sense of place is established throughout <i>Down and Out in Paris and London</i> and use linguistic and literary approaches to show what effects are achieved.
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of place in the text as a whole. Candidates are free to discuss different presentations of place 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"> <li>• various locations used to create a sense of place in both Paris and London</li> <li>• Orwell’s different accommodations in Paris</li> <li>• the Spikes in London</li> <li>• his struggles to make ends meet in Paris</li> <li>• working as a plongeur</li> <li>• political movements in both cities</li> <li>• begging in London.</li> </ul>
<b>AO3</b>	<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"> <li>• The nature of the text as a memoir</li> <li>• living conditions in early twentieth century Paris and London</li> <li>• poverty and opportunities for employment</li> <li>• class system in England</li> <li>• ideas of aspiration and superiority.</li> </ul>



## Assessment Grid Unit 2 Section B

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