



GCE AS MARKING SCHEME

SUMMER 2022

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

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.

EDUQAS GCE AS ENGLISH LANGUAGE AND LITERATURE

SUMMER 2022 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 candidates response rather than faults penalise.
- As you read each candidate's response, annotate using wording from the Assessment Grid/Notes/Overview 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, in the light of standards set 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.
- 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 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 or 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

Mark Allocation

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

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

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

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)	Remind yourself of page 41 from “<i>Mrs Lintott</i> So have the boys...” to page 43 “<i>Irwin</i> No. Nothing”. Using integrated linguistic and literary approaches, discuss how Bennett presents Mrs Lintott in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider how Bennett presents Mrs Lintott in this extract. Look for and reward all valid interpretations. Candidates may choose to explore: • Mrs Lintott’s interest in Irwin’s connection to the boys • Mrs Lintott as the more experienced teacher of the two • self-deprecating tone of Mrs Lintott • her greater knowledge of the other staff • unlike Mrs Lintott, Irwin is approached by the boys with their problems • Mrs Lintott’s older and wiser comments to Irwin • Mrs Lintott’s approach to taboo language differs to Irwin’s • Mrs Lintott can see patterns in boys’ behaviour.

(ii)	Discuss how Bennett presents the interaction of male and female characters in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the interaction of men and women in the play as a whole. Candidates are free to discuss different interpretations of these relationships as long as they consider how Bennett establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Headmaster's relationship with Mrs Lintott shaped by his focus on league tables • Mrs Lintott's relationship with the boys – later changed by arrival of Irwin • Mrs Lintott's view of other teachers – suspicious of Irwin • Dakin's relationship with Fiona • Mrs Lintott can make alliances – e.g. Hector • Mrs Lintott given summarising role at end of play.
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: • gender roles in post-war UK • education in the 1980s • concept of glass ceiling for professional women • domestic/family life in 1980s • women in public life in 1980s.

Q2 (i)	Remind yourself of page 63 from “Hector is in a sombre and distracted mood...” to page 65 “Hector sits up and blows his nose loudly”. Using integrated linguistic and literary approaches, discuss how Bennett presents the characters and the situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider how Bennett presents characters here. Look for and reward all valid interpretations. Candidates may choose to explore: • gap between boys’ academic drive and Hector’s worry • Hector’s difficulty in discussing personal life • boys’ supportive behaviour • boys’ literary allusions demonstrate Hector’s teaching • Hector’s uncharacteristic irritation towards boys • taboo language demonstrating Hector’s deep anguish • boys’ friendly actions • Scripps later recall of key moment.

(ii)	Discuss how Bennett presents disappointment and frustration in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the disappointment and frustration in the play as a whole. Candidates are free to discuss different interpretations as long as they consider how Bennett establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Irwin and wheelchair – life changed radically by Hector • Hector hitting boys – frustrated professionally and personally • Headmaster disappointed by league table results • boys' frustration when Hector overlooks them – Posner • Irwin frustrated by boys and Hector • Hector's frustration about education system and examinations • Headmaster disappointed by Hector's indiscreet behaviour • Irwin frustrated by later appearance of Posner on TV set • disappointments of some boys in later life – Posner.
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: • the setting of the play in the 1980s • sexuality in 1980s UK • education and league tables- Conservative govt 1980s • television vs academic historians.

Diane Samuels: *Kindertransport* (Nick Hern)

Q3 (i)	Remind yourself of page 14 from “HELGA Now it’s time for bed” to page 16 “RATCATCHER I will search you out whoever wherever you are”. Using integrated linguistic and literary approaches, discuss how Samuels presents Helga in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider how Samuels presents the character of Helga. Look for and reward all valid interpretations. Candidates may choose to consider: • Helga trying to maintain domestic normality in abnormal situations • Helga continues childhood routine – the story • Helga is challenged by Eva’s choice of story • Eva fails to understand enormity of situation, Helga has to respond • parallels between Rattenfanger story and Helga’s current situation • Ratcatcher character reflects fears in Helga and Eva’s lives • acting out story may have cathartic effect for Helga.

(ii)	Discuss how Samuels presents fear in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the theme of fear in the play as a whole. Candidates are free to discuss different interpretations of fear as long as they consider how Samuels establishes this theme within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • fear of family break-up – Faith leaving home • fear of Nazi persecution – Helga and Eva • fear of mother losing child – both Helga and Evelyn • fear of Ratcatcher and its several symbolic layers • fear of the past returning – Evelyn • fear of losing religion and culture – Helga.
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: • 1930s Nazi Germany • issues surrounding Kindertransport • separation anxiety • Jewish culture post-Holocaust • British life 1930s and 1940s.

Q4 (i)	Remind yourself of page 26 from “LIL (to EVA) Poor lamb...” to page 28 “LIL That can be the first English you learn”. Using integrated linguistic and literary approaches, explore how the relationship between Lil and Eva is presented in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider how Samuels presents the relationship between Lil and Eva. Look for and reward all valid interpretations. Candidates may choose to explore: • informal welcome from Lil contrast to Eva’s very formal actions • Eva’s confused English show her new environment is odd to her • differences in language widen gulf between two • importance of physical actions or mimes instead of spoken language • removal of Star of David shows differences in experiences of two • singing shows Lil’s attempts to lighten mood • cultural and social differences revealed by attitudes to smoking • Eva changes in front of audience – smoking.

(ii)	With reference to at least two other episodes from the play, explore how Samuels presents social class in <i>Kindertransport</i>. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of social class in the play as a whole. Candidates are free to discuss different interpretations of social class as long as they consider how Samuels establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • clothes as indicators of class – “well-turned out” • items that Evelyn considers necessary for Faith's new flat • keepsakes given to Eva show family wealth • Eva's pride in parents' middle class background – bank manager • Evelyn's middle class life in “outer London suburb” • Faith's middle class English upbringing • later discussions of crockery sets and books • Evelyn loses culture but retains her class origins.
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: • Kindertransport background • Anti-Semitism of 1930s • English social class background • German Jewish history/culture • class in different time periods.

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

Q5 (i)	Remind yourself of page 28 from “MARTHA: Still at the old middleweight limit...” to page 30 “MARTHA: I think it’s coloured our whole life...” Using integrated linguistic and literary approaches, discuss how Albee presents the characters and the situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider how Albee presents characters and situation. Look for and reward all valid interpretations. Candidates may choose to explore: • combative behaviour of Martha from opening “swings” • George’s clear irritation towards wife • Martha goads husband in front of others • Martha’s retelling of alleged boxing match • influence of her father on Martha • Martha recalls wearing boxing gloves • her dramatic and onomatopoeic recollection of hitting George • both Martha and Nick find the story amusing.

(ii)	Discuss Albee’s presentation of the threat of violence in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of violence in the play as a whole. Candidates are free to discuss different interpretations of violence as long as they consider how Albee establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • verbal violence from the start – Martha’s aggression about films • George’s violent reaction to news of late-night guests • George reveals Martha’s verbal violence to guests • violent reaction of George and Nick to each other’s subjects • anger and threat builds between two men • George’s tale of a boy who shot his mother • Martha’s revelation about George’s violent novel • Martha’s description of herself as a “gatling gun” • physical violence between George and Martha in final act • the verbal violence about the “killing” of their son.
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: • gender roles in 1950s America • attitudes towards marriage in society at the time — judged by having a happy ‘normal’ family and success at work • political context of times – Cold War • fears of change in large organisations • inter-generational tensions in society.

Q6 (i)	Remind yourself of page 51 from “GEORGE: Martha! (pause) Martha!” to page 53 “NICK: Well, if you’re going to...”. Using integrated linguistic and literary approaches, discuss how Albee creates dramatic tension in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Albee presents dramatic tension. Look for and reward all valid interpretations. Candidates may choose to explore: • very tense opening – exclamatory mood • George provoking Nick by references to Honey • George’s awareness of ageing • male characters discuss wives’ pregnancies or lack of • Nick’s attempts at conversation about daughters causes more tension • Nick admits drinking and rowing has affected him • George’s descriptions of wife and their “son” • ironic behaviour of both men – lack of sincerity.

(ii)	With reference to at least two other episodes in the play, discuss how childlessness shapes the characters in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of how absence of children shapes both male and female characters in the play. Candidates are free to discuss different episodes as long as they consider how Albee establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • early focus by Martha on Honey's figure "lack of hips" • Nick's role in Biology department and test tube babies • George's odd reaction to Honey's comments about his "son" • George's deliberate reference to Nick and Honey's "babysitter" • invention of George and Martha's son and the impact this has on their relationship • the disappointment Martha feels for virtually every aspect of her life, but especially not having children • George's interest in chromosomes and altering fetuses • George reveals his knowledge of Honey's phantom pregnancy • Martha's seduction of Nick • Martha and George's account of birth – clear differences • Honey in tears about wanting a child • final confession that Martha and George could not have children.
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: • American society of early 1960s – role of men • the 'ideal' family and its lack of evidence in the play • gender roles and tensions in America • a contextual view of marriage • contextual fears regarding the Cold War.

Brian Friel: *Translations* (Faber)

Q7 (i)	Remind yourself of page 78 from “Doalty Is he long gone?” to page 81 “Owen If Yolland hasn’t been got by then...”. Using integrated linguistic and literary approaches, discuss the presentation of the characters and the situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Friel presents character and situation. Look for and reward all valid interpretations. Candidates may choose to explore: • tension from interrogative opening • annoyance of both men towards Manus • awareness of army’s determination to track him down • Lancey physically dominating the room on entry • Lancey’s language very formal • contrast Lancey’s words and Owen’s translation • Lancey’s coldly methodical plan • the list in two languages stresses differences • Gaelic place names remind audience of Yolland’s love of place • final contrast of “clearance” and “Ravish”.

(ii)	With reference to at least two other episodes, discuss the presentation of the clash of the Irish and English cultures in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of the clash of Irish and English cultures in the play as a whole. Candidates are free to discuss different characters/interpretations as long as they consider how Friel establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • at first English soldiers help with hay-making • Irish bemused by soldiers use of theodolite to measure land • Donnelly twins linked to violent anti-English actions • news of new National School – taught in English • Maire's desire to learn English • Yolland as figure to bridge the cultures • Lancey as firm English figure – no links to Irish culture • Owen's attempts to smooth relations between two cultures • burning of army camp – final breakdown between Irish and English.
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: • the education system in Ireland i.e. hedge-schools • linguistic context – Gaelic language • historical context of the play — mapping of Ireland • the difficulties of communication between soldiers and locals • rural economy of Ireland • colonisation.

Q8 (i)	Remind yourself of page 87 from “Hugh watches all of this” to page 89 “Hugh My friend, confusion is not an ignoble condition”. Using integrated linguistic and literary approaches discuss how Friel presents the characters and the situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Friel presents the characters. Look for and reward all valid interpretations. Candidates may choose to explore: • Hugh re-discovers the Name Book of translations • Owen’s worry that book links them to missing Yolland • Owen’s attempts to help Jimmy by sending him home • Hugh believes English place names will be their “new home” • Hugh’s views of language shaping their past • Owen is more pragmatic and realistic in his approach • Hugh’s scholarly approach in the middle of a crisis • remembers his younger days in 1798 • his love for classical culture even in conflict • Hugh recalls homesickness overcoming urge to fight.

(ii)	With reference to at least two other episodes, discuss how the past shapes the present in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of how the past shapes the present in the play as a whole. Candidates are free to discuss different interpretations of the past and the present as long as they consider how Friel establishes this within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • the classical past of Greece and Rome shapes the older characters • Hedge-school is intended to pass on classical learning to Irish • Celtic saints' stories used to judge presence of potato blight • past experiences of Irish of English colonisation shapes views now • city inhabitant Owen appears less tied to Gaelic past • Yolland is shaped by his father's past as soldier of Empire • past as represented by place-names is under threat • Lancey symbol of past mistakes shaping present behaviour • language being used to define a culture and society.
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: • education in rural Ireland – hedge schools and National Schools • Ireland in the 1830s, with reference to 1980s and the 'Troubles' • earlier plantation of Ireland by England • potato blight • linguistic background of rural Ireland.

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

Q9 (i)	Remind yourself of page 67 from “BIG DADDY: Are you satisfied...” to page 68 “He takes the crutch from Big Daddy’s loose grip...”. Using integrated linguistic and literary approaches discuss how Williams presents father and son in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider how Williams presents the relationship between father and son. Look for and reward all valid interpretations. Candidates may choose to explore: • Big Daddy’s control shown by question • Brick trailing in his father’s wake • phone call off-stage provokes admission from Brick • Big Daddy’s plain use of words – lies, mendacity – condemn Brick • Brick’s focus on concept of Truth • renewed assault from Big Daddy brings shocking revelation from Brick • Brick attempts to leave the room and his father’s company • Big Daddy’s physical presence dominates his lame son • capitalisation demonstrates Big Daddy’s powerful reaction • staging of green light behind Big Daddy • slowly dawning comprehension of Big Daddy to the truth • Brick regains crutch and control over situation at end.

(ii)	With reference to at least two other episodes from the play, discuss how Williams presents relationships between parents and children in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of relationships between parents and children in the play as a whole. Candidates are free to discuss different interpretations of parents and children as long as they consider how Williams establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Maggie aware of Brick's favoured status with his father • Mae as mother of many children • Big Daddy's cancer as threat or opportunity to his children • Big Mama also favours Brick over Gooper • Big Daddy as over-powerful patriarch but being lied to by children • Big Daddy aware of Gooper and Mae eavesdropping in house • Big Daddy unhappy with Brick's self-deception • Big Daddy's role as patriarch challenged by news of cancer • Big Mama upset by son's drinking • Big Mama's dislike of Gooper • Gooper sees Big Daddy as obstacle to inheriting the business • Brick's relationship with Big Mama at end.
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: • America, especially the 'Deep South' in the 1950s • nuclear family concept • gender concerns in 1950s America • America as country of business and materialism • masculinity in Deep South.

10 (i)	Remind yourself of page 87 from “MARGARET (suddenly and quietly but forcibly): Everybody listen...” to page 88 “MARGARET: Oh, he exists all right”. Using integrated linguistic and literary approaches explore how Williams presents Maggie in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Candidates should consider how Williams presents Maggie. Look for and reward all valid interpretations. Candidates may choose to explore: • Maggie’s strong assertion of control at the opening • mocking tone from Mae and Gooper • Big Mama’s delight at news of “pregnancy” • repetition of “believe” in irony by Mae • importance of news to Big Daddy and possible inheritance • Big Mama thinks fatherhood will save Brick • dramatic departure of Big Mama to share “news” with husband • Mae’s firm belief that the news is false • Maggie asserts her claim with renewed strength.

(ii)	With reference to at least two other episodes from the play, discuss Williams' presentation of reality and fantasy. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of reality and fantasy in the play as a whole. Candidates are free to discuss different aspects of reality and fantasy as long as they consider how Williams establishes this theme within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • reality of Big Daddy's cancer is introduced by Maggie • Gooper's fantasy of social climbing through marriage to Mae • Maggie's fantasy of reconciliation with Brick • reality of marriage – Brick's imposed conditions • Mae's fantasy of happy family to impress Big Daddy • Big Mama's fantasy about health of Big Daddy • reality of Maggie's impoverished upbringing and fantasy of successful marriage • Maggie's brief affair with Skipper fuelled by fantasy of closeness to Brick • Big Mama's fantasy of "many happy returns" for dying husband • Mae's fantasy of impressing Big Daddy contrasted to his hatred of her spying • fantasy of Maggie's pregnancy • Brick rejecting fantasy of loving marriage.
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: • the concept of the nuclear family in America in the 1950s • position of women in the Deep South • patriarchal power • attitudes towards homosexuality • plantation lifestyle • corporate values in America.

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

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)
5	9-10 marks - 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	9-10 marks - perceptive analysis of how language choices, form and structure affect meaning - mature reading of texts - confident understanding of and appreciation of writers' techniques
4	7-8 marks - 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 - 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	5-6 marks - 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 - 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	3-4 marks - 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 - 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	1-2 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-2 marks - 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 - 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 - 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 - confident evaluation of impact of contextual factors in shaping the production and reception of texts - confident grasp of overview
4	7-8 marks - 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 - 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 - clear awareness of the influence of contextual factors on the production and reception of texts - secure grasp of overview
3	5-6 marks - 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 - 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 - sensible awareness of the influence of contextual factors on the production and reception of texts - sensible grasp of overview
2	3-4 marks - 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 - 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 - basic awareness of the influence of contextual factors on the production and reception of texts - basic overview
1	1-2 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity	1-2 marks - 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 - 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		

Section B: Non-literary texts

Mark allocation

	AO1	AO2	AO3
Marks	20	20	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 to contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below.

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

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

In each question, candidates are required to:

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

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

Q11	Using integrated linguistic and literary approaches, discuss Ashworth's presentation of masculinity in <i>Once in a House on Fire</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the different attitudes towards masculinity in the text as a whole. Candidates are free to discuss different examples of masculinity but should consider how Ashworth presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • Peter Hawkins as first step-father • physical violence as domestic norm with Hawkins • mental health of Hawkins – knuckles against own head • Hawkins swings between presents for children and domestic violence • Terry the second step-father • Terry's link to criminals • police arrive at house to investigate Terry • visiting Terry in prison • Timothy and Philip, friends of Tamsyn • domestic violence again but Andrea stands up to Terry • Terry in court for domestic violence.
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: • the nature of the text as autobiography — real event/real people • England in the 1970s – decline • domestic abuse • role of women in 1970s • welfare state • single parents.

Q12	Using integrated linguistic and literary approaches, discuss Ashworth's presentation of love in <i>Once in a House on Fire</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of love in the text as a whole. Candidates are free to discuss different interpretations of love but should consider how Ashworth presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • love for late father • love from Nana Clarke but not Nana Hawkins • Andrea's love of books – The Twins at St Clare's • the sisters' love and support for their mother • the love the family receive from women such as Penny, Vera and Jackie • love of poetry – reading with Tamsin • "love" of mum for Terry • relationship with Jamie.
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: • the nature of the text as autobiography — real events/real people • life in England in the 1970s • growth of feminism in later C20 • industrial decline in north under Callaghan/Wilson • education system in England.

Jenny Diski: *Skating to Antarctica* (Virago)

Q13	Using integrated linguistic and literary approaches, discuss Diski's presentation of home and domestic life in <i>Skating to Antarctica</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of home and domestic life in the text as a whole. Candidates are free to discuss different examples but should consider how Diski presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • description of whiteness of bedroom • Paramount Court – an island • early home life when father was present – cash rich • the physical and mental suffering she undergoes at the hands of her mother • death of father, departure of mother to Hove • revisiting her childhood as an adult by talking to older inhabitants of flats • living with foster mother • her social anxieties • tracing later life of mother – domestic spaces.
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: • the significance of the autobiographical nature of the text • roles of parents and attitudes towards single parents • poverty • attitudes towards mental health • London in 1950s and later.

Q14	Using integrated linguistic and literary approaches, explore Diski's presentation of illness in <i>Skating to Antarctica</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of illness in the text as a whole. Candidates are free to discuss different examples of illness but should consider how Diski presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • interest in psychoanalysis and the unconscious • early stay in mental hospital aged 14 • re-visiting Paramount Court and focus on Freud • mother's mental health and being admitted to hospital • compares life aboard ship to hospital – seasickness and Russian doctor • mother's neurotic behaviour – often locked herself away • daughter Chloe's response to Diski's mental illness • physically ill while in Antarctica.
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: • the significance of the autobiographical nature of the text • travel • attitudes towards mental illness • Freud/psychoanalysis.

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

Q15	Using integrated linguistic and literary approaches, discuss attitudes to female characters in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of female characters in the text as a whole. Candidates are free to discuss different examples but should consider how Eggers presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • Eggers' mother and her terminal illness • his relationship with his sister Beth • difficulties with girlfriends like Kirsten • female acquaintances measured by how they treat Toph • relationship with editor of weekly magazine • Eggers' deliberate lies to Jenna about Toph • Californian mother who sends drugs to grown-up child • women that Eggers encounters through magazine such as Sari Locker the sexologist • finds mother's ashes much later • fantasy funeral of mother with Kirsten.
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: • the nature of the text as a memoir and the real situations described in it • cultural/societal concerns in America at the time • popular American culture in the 1980s • Californian culture • San Francisco as a city of freedom and diversity • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described.

Q16	Using integrated linguistic and literary approaches, discuss Eggers' presentation of sports and hobbies in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the different attitudes towards hobbies and sports in the text as a whole. Candidates are free to discuss different examples but should consider how Eggers presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • Eggers and mother watching game shows - Gladiator • father's interest in Nintendo and fish-tanks • Toph at summer camp • Eggers' hobby/job on magazine • attempts to get on reality TV show • winter games in Chicago • Toph's flag football games • frisbee playing at Black Sands.
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: • the nature of the text as a memoir and the real situations described in it • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described • youth culture in 1980s/90s America. • American politics • sociology of family structures.

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

Q15	Using integrated linguistic and literary approaches, explore Capote's presentation of violence and aggression in <i>In Cold Blood</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of violence and aggression in the text as a whole. Candidates are free to discuss different examples but should consider how these are presented by Capote. Look for and reward all valid interpretations. Candidates may choose to explore: • description of Clutter bodies- chapter one • Dewey studies murder photos for clues • Perry fighting at school • Perry in army – Korean war • Dick and Perry plan to kill driver Mr Bell while hitch-hiking • Dick's description of the night of the murders • Lowell Lee Andrews – another murderer.
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: • America in the 1950/60s • concept of American dream • working class in America • American penal system • concepts of masculinity and aggression.

Q18	Using integrated linguistic and literary approaches, discuss Capote's presentation of towns and cities in <i>In Cold Blood</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the different ways towns and cities in the text as a whole are presented. Candidates are free to discuss different examples but should consider how Capote presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • Holcomb as small but vibrant town • Perry and Dick in Mexico City • Perry joins army in Seattle • Dick's first marriage in Kansas City • Dick and Perry in Miami • Garden City and trial • cemetery in Garden City.
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: • concept of American dream • rural American society in the 1950s/60s • sociology of urban/rural communities • Capote's own links to small town America • penal system in America.

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

Q19	Using integrated linguistic and literary approaches, discuss Orwell's presentation of British people and Britain in <i>Homage to Catalonia</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of Britain and the British in the text as a whole. Candidates are free to discuss different examples but should consider how Orwell presents this theme. Look for and reward all valid interpretations. Candidates may choose to explore: • contrast between Spanish and English-speaking people • English contingent from ILP arrive at Alcubierre • Arthur Clinton wounded at front • socialist values contrasted to England – chapter 7 • Barcelona up-market shops remind Orwell of Bond Street • Orwell's fellow soldier Douglas Thompson • the Duchess of Atholl's views of Spain • Orwell saved by his English wife • case of Smillie's death in prison • Orwell and other English fighters hide and cross border • Orwell back in southern England.
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: • the political aspects involved in the Spanish Civil War; role of the militia • role of the British in Civil War • 1930s and the rise of Fascism • class and political struggles • Communism and Socialism • role of bias.

Q20	Using integrated linguistic and literary approaches, discuss the presentation of friendship in <i>Homage to Catalonia</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of friendship in the text as a whole. Candidates are free to discuss different examples of friendship but should consider how Orwell presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • friendship with Italian militia man • friendships cross lines of social class during war • friendliness of peasants at the front at La Granja • camaraderie of Jorge and Benjamin during attack at Torre Fabian • recollects friendship that was not valued at the time • concept of being a "comrade" weakens during war – Barcelona • attack on Telephone Exchange and need for comrades • Orwell getting shot and help from friends • Orwell's bravery in helping Kopp • Orwell's love of Spanish people at the end.
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: • Communism/Fascism • role of narrator in autobiographical writing • Spain in the 1930s • political movements in 1930s Europe • Barcelona in the Spanish Civil War • class struggles and Marxism.

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 - 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 - 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 - confident evaluation of impact of contextual factors in shaping the production and reception of texts - confident grasp of overview
4	13-16 marks - 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 - 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 - clear awareness of the influence of contextual factors on the production and reception of texts - secure grasp of overview
3	9-12 marks - 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 - 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 - sensible awareness of the influence of contextual factors on the production and reception of texts - sensible grasp of overview
2	5-8 marks - 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 - 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 - basic awareness of the influence of contextual factors on the production and reception of texts - basic overview
1	1-4 marks - 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 - 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 - 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		