



GCE AS MARKING SCHEME

SUMMER 2017

**AS (NEW)
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 2
B710U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 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.

AS LEVEL
MARKING GUIDELINES: SUMMER 2017
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 2: DRAMA AND NON-LITERARY TEXTS

Section A: Post 1900 drama

Mark Allocation

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

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 must:

- use integrated literary and linguistic approaches
- analyse how meanings are shaped

and in part (ii) candidates must:

- consider the significance and influence of contextual factors.

Alan Bennett: *The History Boys* (Faber)

Either,

1. (i) **Remind yourself of Act II from page 60 “Irwin Familiar?” to page 62 “Irwin It suddenly seems almost cosy.” Using integrated linguistic and literary approaches, examine the presentation of the relationship between Irwin and Man/Posner in this extract.** [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • minor interrogative ‘Familiar?’ • adjective ‘Meretricious’ • noun phrase ‘a good teacher’ • adverbs ‘often’ and ‘particularly’ • abstract noun ‘assumption’ • stative verb ‘hope’ • simple declarative ‘It didn’t work out.’ • abstract noun ‘effort’ • repetition of first person pronoun ‘I’ • noun ‘celebrity’ • contrasting pronouns ‘anything’ ‘Nothing’ • adjective ‘true’ • foregrounding of second person singular pronoun ‘You’ • stative verbs ‘liked’ ‘wondered’ ‘wanted’ and infinitive verb ‘to talk’ • minor interrogatives from Irwin • demonstrative determiner ‘this?’ • abstract noun ‘chance’ • modal verb ‘must’.
	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Bennett presents the relationship. Candidates may choose to explore: • a fairly tense meeting years later • some form of honesty between them at the start • self-deprecating humour from Irwin • pauses indicate the awkwardness of the conversation • Man/Posner vague about reasons for leaving Cambridge, but comments on the relentlessness of studying • conversation becomes more confrontational when discussing Dakin • Man/Posner is persistent in trying to seek the truth • doing his job as a writer/journalist • Irwin is frosty and abrupt in his responses • he becomes suspicious of the line of questioning • this turns to anger and disappointment • Man/Posner turns to veiled threats to uncover the truth • sardonic humour from Irwin at end.

- (ii) **Consider how Bennett presents attitudes towards conflict. In your response you should refer to at least two other episodes from the play.**
[40]

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 attitudes towards conflict in the play as a whole. Candidates are free to discuss different interpretations of conflict as long as they consider how Bennett establishes this within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • conflict of gender roles—Mrs Lintott's focus on women in history and how they are perceived • the difference in attitudes/perception (staff and boys), when different periods of history are studied, e.g. the Reformation as opposed to the Holocaust • differences in approach of Hector and Irwin and the conflict between them for the boys' attention • their own conflicts with their emotions • ideas regarding the responsibility of the teacher; Headmaster at conflict with teachers and educational establishment • internalised conflict of Posner • Rudge's conflict with education • perceived lack of conflict between the boys • the fact that the play regards events in the past, told through a particular viewpoint—elements of bias.
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 • education in the 1980s—with references to Bennett's own education in the 1950s • child protection and teacher/student relationships • education and its value • teaching styles.

Or,

2. (i) **Remind yourself of Act II from page 86 “Rudge I’d like to see that. Is it recent?” to page 88 “Irwin There? Yes. Yes, I was, quite.” Using integrated linguistic and literary approaches, examine the presentation of the characters and situation in this extract.** [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • minor sentence ‘Sorry.’ • third person plural pronoun ‘they’ • syndetic pair of post-modifiers ‘dull and ordinary’ • repetition of the noun phrase ‘the golf course’ • adverb ‘maybe’ • repetition of modal verb ‘may’ • minor declarative sentence ‘Interesting.’ • imperative from Irwin • contrasting modifiers ‘better’ and ‘differently’ from Irwin and Hector • infinitive verb ‘to lie’ • predeterminer ‘all’, determiner ‘this’ and expletive noun ‘shit’ • interrogatives from Dakin • noun phrase ‘the old magic’ • post-modifier ‘quite’.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Bennett presents characters and situation. Candidates may choose to explore: • how the extract concerns the final preparations before their interviews • how many are nervous, but not all • the presentation of Rudge as being honest and truthful • how he is also exasperated by the continual pressure • how he is realistic in his attitude and chances of success which may be a disappointment to his teachers • how he exposes the lies and gullibility evident in education • Irwin warning them regarding their chances • Hector’s sense of pride is presented • The use of humour from both Rudge and Crowther (but also frustration) • Bennett’s use probing and personal interrogatives from Dakin to Irwin • How his responses are somewhat evasive.

- (ii) **Examine how Bennett presents various attitudes towards truth in at least two other episodes from the play.** [40]

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 various attitudes towards truth in the play as a whole. Candidates are free to discuss different interpretations of truth as long as they consider how Bennett establishes this within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • there are hidden truths within the play, and it is also concerned with the pursuit of truth • purpose and attitude towards education and teaching • lies which need to be told in order to progress • Irwin's lie about his university and Dakin's discovery • the attitudes of the boys to their different teachers • the Headmaster's pre-occupation with league tables and his views of both teachers and the students • Hector and Irwin concealing their homosexuality, compared with Posner • Mrs Lintott and Rudge are the most truthful; they know their place in society and do not try to deny what they are.
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 early 80s • homosexuality • gender roles and role of women • education and league tables • class and opportunities.

Diane Samuels: *Kindertransport* (Nick Hern)

Or,

3. (i) **Remind yourself of Act 1 Scene 2 from page 34 “LIL. This is good.” to page 35 “LIL. Stand the same way do butlers and bank managers.” Using integrated linguistic and literary approaches, discuss how Samuels presents the relationship between Lil and Eva in this extract.**

[20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • comparative ‘better’ • possessive determiner ‘our’ • proper nouns ‘English’ ‘Nora’ • non-standard English and lexical inversion from Eva • nouns ‘ham’ and ‘pig’ • noun phrase ‘Special treat’ • religious lexical set ‘God’ ‘Jews’ ‘Lord Jesus’ • noun phrase ‘the old laws’ • adverbial ‘years ago’ • antithetical modifiers ‘olden’ ‘New’ • abstract noun ‘past’ • adverb ‘Always’ • vocative ‘love’ • noun phrase ‘The only jobs’ • nouns ‘servants’ ‘gardener’ ‘butler’ ‘bank manager’ • stative verb ‘think’.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Samuels presents the relationship. Candidates may choose to consider: • Lil expresses practical concern for Eva in a realistic manner • Eva is still young and her naivety is demonstrated • Eva wants to please Lil through speaking English but still holds on to the memories of her religion and life in Germany • she tries to adapt but is conflicted • Lil encourages her to embrace change and her new life in England • she is protective over Eva and encourages her to recognise her good fortune • Eva demonstrates clear love and affection for her Mutti and Vati • she recognises their talents and abilities and is outraged at them being servants • Lil has to be realistic and forces Eva to accept and understand the situation • she is blunt, but honest in the way she speaks to Eva.

- (ii) **“You’re not born prejudiced; you’re taught it.” Discuss how Samuels presents prejudice in at least two other episodes from the play. [40]**

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 theme of prejudice in the play as a whole. Candidates are free to discuss different interpretations of prejudice 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: • candidates may focus on the Nazi prejudice against the Jews and the many examples there are in the text • the Border Official and other authority figures played by same actor as Ratcatcher—symbol of Eva’s fear • reference to anti-Semitic attitudes in Germany in Eva’s letter – ‘dangers’ • anti-Semitism leads to concentration camps – Helga tells of losing her husband and her suffering in a camp; the newsreel of the liberation of Belsen that Lil tries to hide from Eva • the significance of the jewellery: the inheritance of her family and her culture • Eva’s eventual rejection of her German Jewish identity • how her attitude towards Helga changes • examples of prejudice in Britain include the Postman and his Hitler impression • suspicions and prejudiced attitude of Station Guard • ideas of secrecy, e.g. Helga and Evelyn hiding certain truths from their daughters—and reasons for this • Eva’s constant anxiety that Lil will throw her out or leave her.
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 effects of prejudice in World War II • attitudes to religion and race • issues surrounding evacuations and Kindertransports • separation anxiety • concerns regarding identity • parental responsibility.

Or,

4. (i) **Remind yourself of Act 2 Scene 2 page 86 “EVELYN. You should have hung onto me...” to page 87 “FAITH exits.” Using integrated linguistic and literary approaches, discuss the presentation of Evelyn and Faith in this extract.** [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • foregrounding of second person singular pronoun ‘You’ • adverb ‘never’ • antithetical infinitive verbs ‘to die’ ‘to live’ • modifier ‘cruel’ • progressive verbs ‘punishing’ ‘surviving’ • interrogatives from Faith • noun phrase ‘my little girl’ and adverb ‘forever’ • pronoun ‘everything’ • infinitive verb ‘to meet’ • intensifier ‘very’ • repeated use of first person pronoun ‘I’ • adverb ‘together’ • contrasting modal verbs ‘might’ ‘can’t’ • imperative ‘Take them’ from Evelyn.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Samules presents Evelyn and Faith. Candidates may choose to explore: • Evelyn’s angry confession at the start and accusations against Helga • concern from Faith • Evelyn’s unrealistic demand and Faith’s practical and realistic response • Faith tries to reassure and comfort her mother but Evelyn is stubborn and refuses to participate in Faith’s desire to find her relatives • however, she partly does this to protect Faith • Faith persists in trying to comfort her mother • Evelyn tries to cling on to the idea of Faith as a little girl • does not want to accept the idea of change • Faith is more accepting • some notion of sentimentality regarding the toys • however the ending does nothing to resolve their difficult relationship.

- (ii) **With reference to at least two other episodes from the play, discuss how Samuels presents different attitudes towards loss.** [40]

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 loss in the play as a whole. Candidates are free to discuss different interpretations of loss as long as they consider how Samuels establishes this within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • the ideas surrounding Helga's loss of Eva at the start of the play, and her loss of Evelyn at the end of the play • Eva/Evelyn's responses and reactions to the loss of her mother and the change in these • Eva's struggles with her Jewish identity - attempts to retain them initially but becomes increasingly Anglicised • loss of culture: eating ham, conflict between Christian and Jewish Ceremonies • significance of Nazi desire to eliminate Jewish culture/people • loss of language • Evelyn's loss of Faith as her 'little girl' • difference between enforced loss, and loss through choice.
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: • concerns regarding evacuation and the war • issues concerning adoption and role of family • ideas of trying to establish a sense of 'home' or 'place' • separation anxiety • religion symbolism and language • mother/daughter relationships in different time periods.

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

Or,

5. (i) Remind yourself of Act 1 page 44 from “GEORGE [stony]: Just a minute, Martha.” to page 46 “MARTHA: So, here I am, stuck with this flop...” Using integrated linguistic and literary approaches, discuss how Albee creates dramatic tension in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • use of ellipsis to indicate the awkward nature of their conversation • capitalised imperative from George • stage direction ‘[irritated]’ • euphemistic noun phrase ‘the other business’ • modal verb ‘wouldn’t’ • metaphor ‘sprung a leak’ • dynamic verb ‘[Spits]’ in the stage direction • verb ‘warn’ • post-modifier ‘angry’ • stage direction ‘[very quietly]’ • foregrounding of the third person singular pronoun ‘He’ • minor sentence ‘Very simple.’ • adverbial ‘For a while.’ • modifiers ‘angry’ and ‘angrier’ • mocking vocative ‘Georgie-boy’ • extended noun phrase ‘A great...big...fat...FLOP!’ • proper noun ‘Daddy’.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Albee creates dramatic tension. Candidates may choose to explore: • an awkward and difficult confrontation between George and Martha as they try to gain superiority over one another • both are highly antagonistic and use euphemisms • both use threatening language to warn each other • anger and frustration is evident from the stage directions • confrontational interrogatives from Martha • she ignores George’s warnings • taunts and humiliates George by exposing how he was a disappointment to both her and her father • she goads him by outlining his failures and feels that she has won some sort of a victory • the physical smashing of the bottle is both threatening and highly aggressive behaviour • the dramatic pause in the stage directions and silence is intimidating • Martha’s sardonic humour only contributes to raising the dramatic tension as it further antagonises George • Albee presents her as feeling personally let down by George and disappointed for her father.

- (ii) **With reference to at least two other episodes from the play, discuss how Albee presents attitudes towards ambition in American culture. [40]**

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 ambition in the play as a whole. Candidates are free to discuss different interpretations of ambition as long as they consider how Albee establishes this within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • both personal and professional ambition, and the apparent failings presented by Albee • George's lack of academic success and the impact of this on his marriage and career • Martha's mocking of his achievements, including his book and scholarly work • she also mocks his physical weakness in comparison to Nick • Martha's comparison of George with Nick in academic circles and his early success • her criticism of George reflects her own failed ambition for her future • living and working in a university culture where success is expected • George as the 'battle-weary' husband and their unhappy marriage • the ambition to have a child is not achieved by either couple in the play • George's apparent lack of ambition in contrast to Nick's youthful enthusiasm and ambition.
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 'conservative' America during the 1950/60s and the stereotypical expectations of men to provide and be successful • attitudes towards marriage in society at the time—judged by having a happy 'normal' family; social conformity and success at work • issues relating to protection/providing a future -- possible links to Cold War • Albee's apparent discontent with this homogenised culture and fears regarding the future of society • university and academic careers/life.

Or,

6. (i) **Remind yourself of Act 1 page 41 from “MARTHA: You want to know why the S.O.B. hates my father?” to page 43 “MARTHA: And a lot of the new men were married...naturally.” Using integrated linguistic and literary approaches, discuss Albee’s presentation of Martha in this extract.** [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • foregrounding of second person singular pronoun ‘You’ • stative verb ‘hates’ • indefinite determiner ‘Some’ • imperatives from Martha • stage direction ‘[thinks]’ • lexical set of respect ‘admired’ ‘worshipped’ • adverb ‘absolutely’ • noun phrase ‘a real rapport’ • vocatives ‘cutie’ ‘Lover’ from Martha to Nick • modifier ‘revirginized’ • ellipsis to suggest her thought process • verb phrase ‘groom’ • metaphor ‘I wasn’t the albatross’.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Albee presents Martha. Candidates may choose to explore: • Martha appears very keen to tell her story, yet tries to suggest that others are encouraging her • she considers how to tell the story to the best of her advantage, and increase the humiliation being heaped on George • idolisation of her father, who was a distant part of her youth • irony in the exaggeration of their relationship ‘real rapport’ • change in her character from joyful recollection when discussing her father, to aggressive imperatives when brought back to the present • makes light of her previous indiscretions, but is open and honest about them • sharp contrast in her behaviour—aggressive then conciliatory and flirtatious • inflated sense of pride in her father’s achievements • considers herself to have been an attractive ‘prize’ and regrets what she feels was settling for George.

- (ii) **Consider how Albee presents the relationship between parents and children in American society in at least two other episodes from the play.** [40]

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 relationship between parents and children in the play as a whole. Candidates are free to discuss different parent/child relationships as long as they consider how Albee establishes these within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Martha's over-attachment with her father, which has resulted in an unfair comparison to George and an unhappy marriage • her father's apparent distance from her in her childhood and early death of her mother • discussion relating to George's parents and their deaths • suggestions that Honey's father was a crook • lack of reference to Nick's parents—he appears to exist as neither father nor son and does not share the desire for children that the other three do • the childlessness of the two couples • invention of George and Martha's son and the impact this has on their relationship • the disappointment Martha and George feel at not having children • Honey's revulsion at the prospect of childbirth and methods of avoiding this • George and Martha compensate through alcohol, sexual adventure and apathy.
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: • Albee's desire to expose the failings in American culture and society of the time. His loathing of materialism and consumerism • the 'ideal' family and its lack of evidence in the play • the 'ideal' career • a contextual view of divorce and marriage • contextual fears regarding the Cold War and 'truths' told by politicians.

Brian Friel: *Translations* (Faber)

Or,

7. (i) **Remind yourself of the extract on page 18 which begins “Bridget They say that’s the way it snakes in, don’t they?” and ends on page 19 with “Doalty ...out of me for those bloody tables.” Using integrated linguistic and literary approaches, discuss the presentation of the characters and situation in this extract.** [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • verb ‘snakes’ • noun phrase ‘the rotting stalks’ • repeated sibilant noun phrase ‘Sweet smell’ • repeated adverbs ‘ever’ and ‘Never’ • abstract noun ‘disaster’ • parallelism of ‘The rents’, ‘the harvest’s’ and ‘the herring’ • antithetical modifiers ‘happy’ ‘miserable, and ‘content’ ‘dead’ • use of proper nouns • topic shift from Doalty • stative verb ‘ought’ • noun ‘yarn’ • adverbial ‘all day, every day’ • pronoun ‘nobody’s’ • stative verb ‘think’ • contrasting proper nouns ‘Irish’ ‘English’ • verb phrase ‘be taught to speak’.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Friel presents character and situation. Candidates may choose to explore: • how the extract expresses both anxiety and excitement regarding the future • stereotypical traditional response from Bridget at start • countered by incredulity from Doalty • Marie’s frustration and anger is exposed • she is exasperated by their attitude • has a yearning for something different • encourages Doalty to change through applying for the national school • Bridget appears interested in the new school system and comments on their advantages • Doalty reinforces his scepticism and opposition to English intervention in traditional Irish ways • he is dismissive of her interest • Bridget reinforces the infiltration of the English language and ironically suggests how it will improve their lives • clear difference in attitude between Marie, and Bridget and Doalty.

- (ii) **With reference to at least two other episodes from the play, consider how Friel presents the Irish in 19th century Ireland.** [40]

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 the Irish in the play as a whole. Candidates are free to discuss different characters/interpretations as long as they consider how Friel establishes Irish people within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Irish people presented as keen learners and scholars • hedge-schools teach Latin and Greek, in addition to other subjects • many have the ability to speak several languages • reliance on agriculture • distinction between those Irish characters rooted in the past, and those open to change/new adventures • Marie and her desire to emigrate • Owen can be viewed as an early convert • Hugh and Jimmy Jack represent the traditional Irish people and romanticise the past • Manus, Doalty and Bridget remain opposed to English intervention, but only voice their concerns • resistance by force is left to the unseen Donnelly twins • characters represent various political views in Ireland at the time.
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 • the importance of politics in the play • historical context of the play—mapping of Ireland • the evolution of language • colonisation.

Or,

8. (i) **Remind yourself of the extract on page 59 which begins “Owen You know George, don’t you?” and ends on page 61 with “Maire Why not.” Using integrated linguistic and literary approaches, explore how Friel presents the conversation between Owen, Marie and Yolland in this extract.** [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • verb ‘wave’ • preposition ‘across’ • interrogatives from Yolland and Marie • contrasting pronouns ‘he’ ‘she’ to refer to each other • pronoun ‘nothing’ • stative verb ‘think’ from Owen • adverbial ‘tomorrow night’ • repeated proper noun ‘Tobair Vree!’ from Yolland • stative verb ‘know’ and imperatives from Marie • Yolland’s politeness in the verb ‘object’ • range of modal verbs, ‘may’ and ‘will’ reflecting the awkward conversation • interrogatives and interruptions • exclamation from Owen.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Friel presents the conversation. Candidates may choose to explore: • that the conversation is one of chaos and confusion, brought about by Marie and Yolland having to talk to each other through Owen as interpreter • comic/humorous element to the conversation • although it does reflect the clear difficulties in communication • gentle flirting between Marie and Yolland • both appear eager to know what the other is saying • Yolland’s excitement at recognising a Gaelic word • sardonic humour from Owen • Yolland aware of the social conventions/implications of him attending a dance; seeks permission • both Marie and Yolland are excited by the prospect • Owen remains good natured and patient in translating • but eventually becomes a little frustrated and resigns his position to Manus • conversation reflects the desire of some characters to integrate and change, and the difficulties involved in this.

- (ii) **With reference to at least two other episodes from the play, explore how Friel presents the difficulties of communication in 19th century Ireland.**

[40]

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 the difficulties of communication in the play as a whole. Candidates are free to discuss different interpretations of communication as long as they consider how Friel establishes this within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • clear difficulties of communication between the English and Irish, but also between the English and Irish themselves • resentment of the Irish who do not want to abandon the values they cherish, especially their language • difficulty of communication due to language differences • Yolland's feelings of being an outsider, different from the rest of the English, and his desire to understand the culture and society -- the obstacles he faces in this endeavour • Marie's willingness to embrace change through wanting to learn English • Lancey and the Donnelly twins resort to violence as a failure of being able to communicate their views effectively • political aspect of the difficulties of communication • but also individual difficulties of communication when characters fail to make themselves understood or express their feelings clearly • the changing of place names only alienates the local population • Sarah's inability to communicate verbally.
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: • colonialisation • Ireland in the 1830s, with reference to 1980s and the 'Troubles' • emigration • the evolution of language • attitudes towards change.

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

Or,

9. (i) Remind yourself of the extract on page 57 which begins “BIG DADDY: Who’s been lying to you...” and ends on page 58 with “BRICK: I’m sorry, Big Daddy.” Using integrated linguistic and literary approaches, explore the presentation of Brick and Big Daddy in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • tripling of the verb phrase ‘been lying’ • demonstrative pronoun ‘That’ • repetition of the cardinal determiner ‘one’ • interrupted noun phrase ‘the whole – thing’ • repetition of ‘could write a book’ • abstract noun ‘mendacity’ • infinitive verbs ‘to pretend’ ‘to act’ • sibilance ‘sight, sound, or smell’ • crude simile ‘regular as a piston’ and ‘like parrots in a jungle?’ • noun phrase ‘the fool preacher’ • foregrounding and italicised second person pronoun ‘<i>You</i>’ • lexical set of admiration ‘feeling’ ‘affection’ ‘respect’ • demonstrative pronoun ‘This!’ from Brick • infinitive verb ‘to dodge’.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Williams presents Brick and Big Daddy. Candidates may choose to explore: • Big Daddy presented as angry throughout the extract, but this is mixed with his paternal desire to help Brick • Brick is presented as being resigned and almost passive • Big Daddy attempts to seek the truth from Brick and tries to relate his own truth to the situation • this includes exposing some cruel but truthful emotions regarding his own family members • Big Daddy is exasperated by Brick’s behaviour • his brutal honesty relates to all of society; not just related to his immediate family • this may be viewed as shocking for a contemporary audience considering his position in society • his tone changes to one of affection when he is in pain • sense of hopelessness at the end • Brick remains quite calm in the face of Big Daddy’s comments • he attempts to express his feelings at the start, but then withholds them • he seems resigned to a life of alcoholism and presents it as a way of coping with the troubles of life.

- (ii) **“Mendacity is a system that we live in.” With reference to at least two other episodes from the play, discuss Williams’ presentation of mendacity.** [40]

A01	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.
A02	Candidates need to show understanding of the presentation of mendacity and lies in the play as a whole. Candidates are free to discuss different interpretations of mendacity and lies as long as they consider how Williams establishes this within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Big Daddy’s belief that mendacity is something which has to be accepted as part of life • concealment of Big Daddy’s cancer • Big Daddy’s lies to Big Mama • back story of Straw and Ochello • Brick’s relationship with Skipper and his alcoholism • Maggie’s lie about being pregnant • Gooper and Mae’s lies about being loving children • Big Mama’s belief that all will work out if Brick and Maggie have a child • there may be a focus on marital relationships and the problems they have • Big Mama’s inability to see the true nature of Brick • Williams’ suggestion that all human communication and interaction is reliant on mendacity.
A03	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 • ideas about truth and honesty • attitudes towards homosexuality • gender concerns, and the role of Big Daddy as the old plantation owner and patriarch • marital relationships and role of the family.

Or,

10. (i) **Remind yourself of the extract on page 83 which begins “BIG MAMA [sobs]: Margaret. Child. Come here.” and ends on page 84 “BIG MAMA: I won’t tolerate any more catty talk in my house.” Using integrated linguistic and literary approaches, explore the presentation of the characters and situation in this extract.** [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • comforting imperatives from Big Mama • noun phrase ‘Precious Mummy’ • modifier ‘childless’ • foregrounding of second person pronoun ‘You’ from Gooper • repeated adverb of time ‘never’ • abstract noun ‘truth’ • metaphor ‘<i>Poisons, poisons</i>’ • noun phrase and verb ‘a square deal’ and ‘expect’ from Gooper • noun phrases ‘my own interests’ and ‘the conquering hero’ • syndetic pair ‘malice and envy’ • antithesis of superlatives ‘best’ and ‘worst’.
AO2	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates should consider how Williams presents character and situation. Candidates may choose to explore: • comforting relationship between Big mama and Maggie at start • this fuels Gooper and Mae’s vitriol and anger • Mae’s bitter accusation towards Maggie • Gooper’s brutal truth and honesty regarding his position and expectation from his parents • antagonism and hatred between the rivalling daughters-in-law and their respective husbands • the battle for inheritance and Brick’s lack of interest in this • mocking and cheap remarks from Gooper and Mae regarding Brick • their unity and belief in their accusations; they share the same hopes and desires • this is connected to their jealousy regarding their treatment • Big Mama’s attempt to keep the peace.

- (ii) **With reference to at least two other episodes from the play, discuss Williams' presentation of family life in 1950s America.** [40]

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 family life in the play as a whole. Candidates are free to discuss different aspects of family life 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: • issues relating to parenting and children • contrast between Brick and Gooper as sons; one sees producing a family as the way to parental affection, the other is his antithesis • Gooper sees this as his role whereas Brick does not believe he has one • parents, especially Big Daddy and Mama, as being responsible for the characteristics of their children • relationship between Big Daddy and Brick/Gooper • notion of the Southern Plantation family – elements of an aristocratic lifestyle • confrontation between Maggie and Mae regarding status in society, and the links to superiority • lack of intimacy between siblings • marriage and the lies between husband and wife.
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 idealised family in America in the 1950s • idealised notion of matriarchy • patriarchal power • attitudes towards homosexuality • inheritance and plantation lifestyle.

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 or not attempted	

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 - 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	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 or not attempted		

Section B: Non-literary texts

Mark Allocation

	AO1	AO2	AO3
Marks	20	20	20

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.

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)

Either,

- 11. Using integrated linguistic and literary approaches, discuss Ashworth's presentation of attitudes towards violence in *Once in a House on Fire*. [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 violence in the text as a whole. Candidates are free to discuss different examples of violence but should consider how Ashworth presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • Lorraine and the violence she suffers at the hands of both Peter and Terry • the way Andrea reacts to the violence against her mother; they may discuss a number of examples • the physical abuse she suffers herself • the way Lorraine reacts to the violence • a number of examples, but should include how Lorraine forgives, but ultimately learns to live without men • Andrea's fear of bringing friends back to her house • the verbal abuse/violence the girls suffer due to the colour of their skin • the sexual violence evident in the text • Sarah's self-harming as a way of coping • the psychological effects of violence; draws the sisters closer and makes them protective of their mother • the apparent ease with which some of the male characters commit acts of 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 • youth culture and society in England in the 1970s • domestic abuse • role of women in 1970s • patriarchy • single parents.

Or,

12. “A mind needs books...if it is to keep its edge.” Using integrated linguistic and literary approaches, discuss how Ashworth presents reading as a strategy for survival in *Once in a House on Fire*. [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 reading as a strategy for survival in the text as a whole. Candidates are free to discuss different examples of reading as a strategy for survival but should consider how Ashworth presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • how Andrea uses reading/literature as a method of coping with the horrors around her • reading allows Andrea to distance herself from the horrors of her own reality • she drifts into literary passages when her mother ‘rants’ at her and learns poetry off by heart • comfort taken from characters in similar situations • reading as an act of rebellion against Terry who distrusted works of literature • the sense of excitement this brings to Andrea • reading in secret (poetry, especially Philip Larkin) and using words as a protective barrier against Terry • she even takes to writing poetry and having it published • connection with <i>Tess of the D’Urbervilles</i> • academic study of literature offers Andrea a way to escape to university and gives her the chance to make a career • also has an effect on her sisters as they see her make a success of her life.
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 • class and social stereotypes • role of education • university and opportunities for disadvantaged children/students.

Jenny Diski: *Skating to Antarctica* (Virago)

Or,

- 13. Using integrated linguistic and literary approaches, explore how Diski presents different attitudes towards men in *Skating to Antarctica*. [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 men in the text as a whole. Candidates are free to discuss different examples of men but should consider how Diski presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • Diski's relationship with her father, but should also consider her relationship with her own husband, and how she conducts herself in this role • her early life with her father • they may comment on the abusive relationship between her mother and father and how she became a factor in this • his description as a 'charmer' and a 'confidence man' • the scams he initiated and the lies he told • his interactions with women and suicide attempts • references to Shackleton and the connection she draws between him and her father • other male travellers she encounters, including Big Jim, Less Big Jim and the soldiers Andy and Scot • the husbands and employees she meets on her journey.
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 • attitudes towards child abuse • gender roles and patriarchy • roles of parents and attitudes towards single parents • poverty • religious views and ideas • political activities and exploration.

Or,

14. "There was nothing happy about my childhood." Using integrated linguistic and literary approaches, discuss how Diski presents childhood and children in *Skating to Antarctica*. [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 childhood and children in the text as a whole. Candidates are free to discuss different examples of childhood and children but should consider how Diski presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • Diski's recollection of her own childhood and the challenges she faced - from a comfortable and fairly idyllic beginning to the horrors of Paramount Court • ice skating and relationship with her mother • role of her father in the demise of the family • her education and rebellion against this • moving from place to place • the recollections of Mrs Rosen and others • her past is retold through the stories of neighbours • sexual abuse • her relationship with her own child is clearly different • Diski ensures that Chloe has as stable a childhood as possible.
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 • wealth and poverty • social security • attitudes towards mental illness • domestic abuse.

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

Or,

15. “Home is where the heart is.” Using integrated linguistic and literary approaches, consider how Eggers presents some of the homes/houses he lives in across America throughout *A Heartbreaking Work of Staggering Genius*. [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 the different homes/houses he lives in in the text as a whole. Candidates are free to discuss different homes/houses, but should consider how Eggers presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • Eggers and his comments on the house in Forest Lake, both at the start and towards the end of the memoir • variety of comments regarding the house when his mother is ill, and when he recounts memories, e.g. hiding from his father in his bedroom • returning to the house when he looks for his parents’ ‘cremains’ • the sublet in Berkeley—idealised living after extensive heartbreak • the search for an apartment and the difficulties faced • diagrams of homes to demonstrate living quarters • activities involving Eggers and Toph, e.g. sliding around in socks • variety of neighbours and their encounters with them • the different neighbourhoods they inhabit • unconventional living arrangements • elements of a ‘bohemian’ lifestyle and attitudes towards people who live like this • an anti-establishment atmosphere • a ‘small town’ feeling in a big 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: • the nature of the text as a memoir and the real situations described in it • cultural/societal concerns in America at the time • youth culture in the 1980s • issues regarding single parents/adoption • student accommodation • financial concerns and social security • 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.

Or,

16. Using integrated linguistic and literary approaches, discuss Eggers' presentation of different attitudes towards employment and occupations in *A Heartbreaking Work of Staggering Genius*. [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 employment and occupations in the text as a whole. Candidates are free to discuss different examples of employment and occupations, but should consider how Eggers presents them. Look for and reward all valid interpretations. Candidates may choose to explore: • Eggers himself and the struggles involved in establishing MIGHT magazine • the fact that those involved with MIGHT hold down other forms of employment whilst establishing the magazine; long hours • various attitudes towards work displayed by the 'slacker' generation; the desire to fight for something meaningful, without the inclination to actually do anything other than comment in the magazine • the lengths they go to in ensuring the magazine reaches many readers • his attitude towards his parents' occupations • Bill's work and Eggers' attitude towards this • Beth and student life • jobs his friends have e.g. Grant and Eric • Sari Locker the sexologist.
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 • unemployment in the 1980s/90s • the 'start-up' and associated problems • youth culture in the 1980s/90s • anti-establishment movement and underground publications.

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

Or,

17. Using integrated linguistic and literary approaches, explore Capote's presentation of romantic relationships between men and women in 1950s/60s America in *In Cold Blood*. [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 romantic relationships between men and women in the text as a whole. Candidates are free to discuss different romantic relationships between men and women, but should consider how this is presented by Capote. Look for and reward all valid interpretations. Candidates may choose to explore: • Herb and Bonnie Clutter, with a focus on his care and patience regarding her illness • Nancy and Bobby Rupp; teenage romance coupled with future difficulties as highlighted by Herb Clutter • Perry's parents, Tex and Flo; differences in their relationship compared to other couples • Mr and Mrs Smith and their attitude towards each other • Al and Marie Dewey; presentation as the ideal couple • Dick's failed marriages and relationships with women.
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 • marriage • Capote's homosexuality and his depiction of heterosexual relationships • teenage romance • influence of religion • attitudes towards divorce.

Or,

18. Using integrated linguistic and literary approaches, consider Capote's presentation of different attitudes towards childhood in 1950s/60s America in *In Cold Blood*. [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 childhood in the text as a whole. Candidates are free to discuss different examples of childhood, but should consider how Capote presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • Perry's unconventional and disrupted childhood; difficulties he faced and possibility that these may have had some influence on his later behaviour • the childhood of Perry's siblings • Dick's conventional and supportive childhood • parental responsibility; candidates may discuss the Clutters/Tex and Flo/Dick as an absent father • traditional upbringing/childhood of Nancy and Kenyon Clutter • childhood friendships and relationships, e.g. Susan Kidwell/Bobby Rupp • difficulties involved in childhood, e.g. education/socialising.
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: • Capote's friendship with Harper Lee • rural American society in the 1950s/60s • young people and school • Capote's own childhood • family relationships, e.g. parent/child relationships.

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

Or,

19. “All revolutions are failures, but they are not all the same failure.” Using integrated linguistic and literary approaches, discuss how Orwell presents the successes and failures of the Loyalists in *Homage to Catalonia*. [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 successes and failures of the Loyalists in the text as a whole. Candidates are free to discuss different examples of success and failure of the Loyalists. We may see some account of fighting but responses should not be limited to this alone. Look for and reward all valid interpretations. Candidates may choose to explore: • arrival of foreign soldiers/individuals (International Brigade) to fight for the Loyalists • initial success with removing class division in Barcelona • initial support from Soviet Union • his arrival at Alcubierre and the squalor he encounters; the very poor conditions of the weapons that are distributed and the inexperience of the troops • the social equality he witnesses amongst the Loyalists, even in the militia • his description of the shortages on the front line and their consequences • the inherent dangers of life on the front line, including inexperienced soldiers • the loss of Malaga and discussion of treachery • loyalist advances at night • their successful 'holding offensive' and capture of rifles and ammunition • suffering from heat and exhaustion • the influence on his political thoughts and ideas • return to Barcelona and the changes he views; division and chaos amongst the Loyalists • suppression of POUM • Orwell's escape into France.
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 • supplies of weapons/political support • 1930s and the rise of Fascism • class and political struggles • Communism and Socialism • role of bias.

Or,

20. Using linguistic and literary approaches, discuss how Orwell presents the personal and political challenges he faces in Spain during the 1930s in *Homage to Catalonia*.

[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 the personal and political challenges he faces in Spain during the 1930s in the text as a whole. Candidates are free to discuss different examples of the personal and political challenges he faces, but should consider how Orwell presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • initial thoughts on arrival in Barcelona • his hopes and aspirations for what he may achieve • difficulties with Catalan language • challenges faced with the poor equipment used • boredom and shortages on the frontline • suspected treachery and division in POUM • hospitalisation and conditions • the return to Barcelona and his disappointment at the changes he encounters, such as the now clear division between rich and poor and the return of the servile forms of address • his struggle to reconcile the political divisions in his own side • events surrounding the street fighting in Barcelona • suppression of the POUM and arrests without charge • shot through the neck • political comments made in the appendices.
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 • working class in Spain in the 1930s • political movements in Europe 1930s • Barcelona in the Spanish Civil War • class struggles and oppression.

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 or not attempted		