



GCE AS MARKING SCHEME

SUMMER 2022

**AS
ENGLISH LITERATURE – COMPONENT 2
B720U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE AS ENGLISH LITERATURE
COMPONENT 2: POETRY AND DRAMA
SUMMER 2022 MARK SCHEME

General Advice

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

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

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. There is a two-part question in Section A. Part (i) is to be marked out of 20 marks and Part (ii) is to be marked out of 40 marks, giving a total of 60 marks for Section A. Section B is to be marked out of 40 marks.
- A total of 100 marks is the maximum possible for this component.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **MONDAY, 27 JUNE.**

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

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

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

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

Section A: Poetry

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and make relevant connections between poems, even though this is not re-stated in each question.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

Mark allocation

AO1	AO2	AO4
15	15	20

Thomas Hardy: Poems Selected by Tom Paulin (Faber)
(*Poems of the Past and Present, Poems of 1912-13, Moments of Vision*)

Q1	Re-read 'Afterwards' on page 121. Explore connections between the ways in which Hardy writes about remembering the dead in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness of the idea of the dead in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Hardy writes about remembering the dead. Band 4 and 5 responses will show an increasingly secure understanding of the complex portrayal of the ways in which Hardy writes about remembering the dead, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • use of imagined scenarios to show the persona's uncertainty about how they will be remembered • use of questions shows curiosity about how the persona will be remembered • image of the 'postern' suggests the persona's feeling that he may not be a 'significant' person and that this will influence how they are remembered • use of tentative language and tone to present the possibilities of how the persona will be remembered. • stanza three onwards gives a sense of how the persona would like to be remembered. Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ways in which Hardy writes about remembering the dead in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.
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Q2	Re-read 'I Found Her Out There' on pages 56-57. Explore connections between the ways in which Hardy writes about relationships between people and places in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness connections between people and places in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of connections between people and places. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of connections between people and places, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • 'I found her' suggests a sense of her belonging in this natural habitat • personification of the sea which 'swells and sobs' and mourns her departure • in stanza four the image of her listening to tales and legends of the landscape is undercut by the sorrowful 'she is far from now' suggests her wrongful separation from the landscape • the image of her 'shade' or spirit being able to 'creep underground' through the landscape. Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of connections between people and places. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Ted Hughes: *Poems selected by Simon Armitage* (Faber)
(Prescribed section: all poems up to and including 'Rain' on page 68-69)

Q3	Re-read 'The Scream' on page 50. Explore connections between the ways in which Hughes' presents the cruelty of life in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness of the cruelty of life in the poem, largely at a narrative level. Band 2 responses will show some grasp of scenes of the cruelty of life in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of scenes of the cruelty of life. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of scenes of the cruelty of life, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • juxtaposition of innocence and horror • blunt unflinching tone • violent imagery • sense of horror created by the title and ending of the poem. Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of the cruelty of life in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Q4	Re-read 'Apple Dumps' on page 56. Explore connections between the ways in which Hughes presents the cycle of nature in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness of the presentation of the cycle of nature in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of the cycle of nature and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of the cycle of nature within the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of the cycle of nature, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • use of time markers in the poem • comparisons between human activity and nature through metaphors • juxtaposition of beauty and 'plainness' • language choices suggest the cycle is a process of struggle and survival. Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 responses should show some response to the way the poems are shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of the cycle of nature in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Seamus Heaney: *Field Work* (Faber)

Q5	Re-read 'High Summer' on pages 41-42. Explore connections between the ways in which Heaney writes about settings in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness of settings, largely at a narrative level. Band 2 responses will show some grasp of settings in the poems and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of settings. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of settings, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • the memory in the first line seems to trigger vivid recollections of setting • sensory descriptions evoke setting • poem is structured around a series of settings, such as the riverbank and barn • animals and insects are vividly remembered and linked to setting • recollection of the barn is presented as direct speech. Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Band 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of settings in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Q6	Re-read 'The Badgers' on pages 18-19. Explore connections between the ways in which Heaney writes about creatures in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness of creatures in the poem, largely at a narrative level. Band 2 responses will show some grasp of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Heaney presents creatures. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Heaney presents creatures, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • badgers are presented as supernatural or mythical ('visitations are taken for signs') • candidates may explore the connection between the badgers and questions of identity, vocation and Irish history • use of questions illustrates how the sightings of the badgers provoke profound thoughts and reflection for the speaker • badgers are presented as feared outsiders ('the bogey', 'dirty body', 'interloping'). Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ways in which Heaney presents creatures in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Dannie Abse: Welsh Retrospective (Seren)

Q7	Re-read 'Last Visit to 198 Cathedral Road' on page 54. Explore connections between the ways in which Abse writes about settings in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness of settings in the poems, largely at a narrative level. Band 2 responses will show some grasp of the presentation of settings and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of settings in the poems. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of settings, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • unsettling use of darkness and contrast of 'freakish' light • personification of objects in the room • recollection of mother and father prompted by the setting • sensory allusions ('sightless', 'silence calmed') • persona's uneasy relationship with the setting ('like a burglar', 'Omnipotent'). Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of settings in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Q8	Re-read 'The Death of Aunt Alice' on page 51. Explore connections between the ways in which Abse writes about the dead in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness of the dead in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Abse writes about the dead. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Abse writes about the dead, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • the irony of the orderly funeral in stanza one • use of direct address to Alice • use of black humour throughout the poem • use of recollections of Alice's stories (becoming more exaggerated) • use of reported speech/Alice's words. Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ways in which Abse writes about the dead in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Gillian Clarke: *Making the Beds for the Dead* (Carcenet)

Q9	Re-read 'Family' on page 63. Explore connections between the ways in which Clarke presents sadness in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organize material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses are likely to show some awareness of sadness in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of sadness and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of sadness in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of sadness, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: - the date of the poem links roots it in the Foot and Mouth virus epidemic - use of the framing device of the photograph creates a sense of pathos as it captures what is lost 'endurance bred into them' creates a connection between the family and their lost livestock - sensory horror of final stanza heightens the sadness of loss. Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: - choice of subject matter - theme - style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of sadness in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Q10	Re-read ‘A Sad Story’ on page 36. Explore connections between the ways in which Clarke write about the past in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of terminology. Band 1 responses are likely to show some awareness of the past, largely at a narrative level. Band 2 responses will show some grasp of the past and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Clarke presents the past. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Clarke presents the past, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • opening line suggests the fragility/malleability of the past • ‘There’s talk’ and ‘they say’ suggests that storytelling plays a part in our understanding of the past • juxtaposition of ‘silence’ and everyday activity • short sentences in penultimate line indicates the past is not documented for the poor. Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.
AO4	We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ways in which Clarke presents the past in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.

Carol Ann Duffy: *Mean Time* (Picador)

Q11	Re-read 'Havisham' on page 36. Explore connections between the ways in which Duffy writes about characters in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness of characters in the poems, largely at a narrative level. Band 2 responses will show some grasp of characters in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of characters in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of characters, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • opening line presents a disturbing character with conflicting emotions • repetition of 'I' adds to the powerful sense of a strong voice • the use of Dickens' character allows Duffy to build upon a well-known eccentric character • various parts of the poem (especially the stuttering final line and short sentences throughout) may be seen as the character breaking down • violent language and threats convey a threatening character. Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of characters in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Q12	Re-read 'Disgrace' on pages 44-45. Explore connections between the ways in which Duffy writes about feelings and emotions in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of poetry. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. Band 1 responses are likely to show some awareness of feelings and emotions in the poems, largely at a narrative level. Band 2 responses will show some grasp of feelings and emotions in the poems and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of feelings and emotions. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of feelings and emotions, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • candidates may look at the title as the overarching emotion of the poem • metaphor of 'not been home in our hearts' presents emotional detachment • images of death ('corpse', 'dead flies') allude to the death of emotion • metaphors of waking/sleeping suggest emotional realisation • setting of house and garden used to convey various emotions (such as anger and fear). Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language in the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.
AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as: • choice of subject matter • theme • style. Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of feelings and emotions in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

Component 2 Section A Assessment Grid 1

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i>	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i>	AO4 <i>Explore connections across literary texts</i>
	15 marks	15 marks	20 marks
5	13-15 marks - Perceptive discussion of relevant poems - Very well-developed argument. - Confident grasp of concepts and apt use of terminology. - Accurate, fluent expression.	13-15 marks - Detailed critical understanding of poetic techniques to create meaning. - Confident and apt textual support.	17-20 marks Productive and discerning comparisons/connections between poems and poets
4	10-12 marks - Clearly informed discussion of relevant poems. - Effectively structured argument. - Secure grasp of concepts and secure and sensible use of terminology. - Expression generally accurate and clear.	10-12 marks - Sound analysis and evaluation of poetic techniques to create meaning. - Appropriate and secure textual support.	13-16 marks Makes purposeful use of specific connections and comparisons between poems and poets.
3	7-9 marks - Engages with poems and response is mostly relevant to question. - Some sensible grasp of key concepts. - Generally appropriate terminology. - Expression tends to be accurate and clear, but there may be lapses.	7-9 marks - Clear grasp of authors' use of structure, form and language to create meaning. - Generally clear and appropriate textual support.	9-12 marks Makes generally clear and appropriate comparisons/connections between poems and poets
2	4-6 marks - Attempts to engage with poems and organise material, though not always relevant to question. - Some, not always relevant use of concepts and terminology. - Expression may feature inaccuracies, more so at the lower end of the band.	4-6 marks - Can make some basic points about use of structure, form and language to create meaning. - Can support some points by reference to poems.	5-8 marks Can make some basic, usually valid comparisons/connections between poems and poets.
1	1-3 marks - Understands poems at a superficial or literal level. - Offers some ideas about poems. - Shows some grasp of basic terminology, though this may be occasional. - Errors in expression and lapses in clarity.	1-3 marks - May identify a few basic stylistic features. - May offer narrative/descriptive comment on poems. - Occasional textual support.	1-4 marks May identify basic links between poems and poets.
0	0 marks: Response not credit worthy or not attempted.		

Section B: Drama

In the rubric for this section, in Part (i) tasks, candidates are required to analyse passages from the plays in depth. In Part (ii) responses, candidates are informed that they will need to take account of relevant contexts even though this is not re-stated in each question.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

Mark allocation

	AO1	AO2	AO3
Part (i) 20 marks	10	10	-
Part (ii) 30 marks	5	5	20

Q13	Christopher Marlowe: <i>Doctor Faustus</i> (Longman)
(i)	Examine Marlowe's presentation of Faustus in the extract above. [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. At Band 1, responses will show some awareness of Faustus with a tendency to offer character studies. Band 2 responses will show some grasp of the representation of Faustus and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of Faustus. Bands 4 and 5 will show an increasingly secure understanding of how Marlowe presents Faustus, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • opening exclamation sets a tone of elation and confidence • rhetorical question may be seen as indicating his delight in the fantasy • Faustus is presented as desiring ultimate power and building an empire – in his desire to control rivers and conquer lands • repetition of 'I'll have' and 'I'll make' depicts him as greedy and arrogant • allusions to 'gold', 'pearls' and 'silk' indicate he is materially greedy, rather than being hungry for knowledge. Band 1 candidates are likely to offer a character study, largely at a narrative level. At Band 2 candidates should show some grasp of the presentation of character, with some support. By Band 3 there should be a clear grasp of some dramatic techniques. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the character.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play how Marlowe's presentation of Faustus reveals ideas about knowledge and learning. [30]
AO1	Informed responses will demonstrate clear knowledge of the play. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the conventions of drama. 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. Credit will also be given for appropriate use of terminology. At Band 1, responses will show some awareness of the ideas about knowledge and learning elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of the importance of knowledge and learning, elsewhere in the play, and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the importance of ideas about knowledge and learning elsewhere in the play. Bands 4 and 5 will show an increasingly secure understanding of the importance of ideas about knowledge and learning elsewhere in the play in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to offer some examples of knowledge and learning in the play largely at a narrative level. At Band 2 candidates should show some grasp of the way ideas about knowledge and learning are presented with some support. By Band 3, there should be a clear grasp of some of the ways knowledge and learning are presented. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the importance of ideas about knowledge and learning in the play.
AO3	Responses are likely to include references to some of the following contexts: • ideas about intellectual ambition and overreaching as sinful • Renaissance Humanism/advances in science and philosophy • ambition or ascent of man as a key theme of Elizabethan drama/tragedy • influences of the morality play tradition (in Angels, Seven Deadly Sins, the Old Man). • 16th century anxiety about witchcraft and the dark arts. At Band 1 candidates are likely to show some awareness of knowledge and learning, which may not be very effectively linked to the question or the text. Band 2 responses should show some grasp of the contexts linking to ideas about knowledge and learning in relation to Faustus' actions, with some support from the text. By Band 3, there should be a clear grasp of some of the ways sixteenth century ideas about knowledge and learning, have influenced Marlowe's treatment of Faustus. Bands 4 and 5 will show an increasingly secure understanding of the importance of sixteenth century ideas about knowledge and learning, in Marlowe's treatment of Faustus.

Q14	Oscar Wilde: <i>Lady Windermere's Fan</i> (New Mermaids)
(i)	Analyse Wilde's presentation of Mrs Erlynne in the extract above. [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. At Band 1, responses are likely to show awareness of the character largely at a narrative level. Band 2 responses will show some grasp of the nature of the character and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of presentation of character. Bands 4 and 5 will show an increasingly secure understanding of the presentation of the character in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: - stage directions indicate that Mrs Erlynne is putting on a mask and concealing her true feelings - dashes may indicate she struggles to come to terms with her feelings - shift in tone when she asks the first rhetorical question - lapses into witty sarcasm about her age which contrasts to earlier tone - final stage direction may be seen as her reverting to her colder self or that this is what she must do in order to survive - Lord Windermere's response shows how unconventional her attitudes are but also how she may be justified in keeping her secrets to escape such judgement by society. At Band 1 candidates are likely to offer a character study largely at a narrative level. At Band 2 candidates should show some grasp of the way the character is presented with some support. By Band 3, there should be a clear grasp of the nature of Wilde's dialogue and staging. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde uses dramatic techniques to present character.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play how Wilde's treatment of Mrs Erlynne reveals ideas about social acceptance and rejection. [30]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the play. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of terminology. At Band 1, responses are likely to show awareness of the concepts of social acceptance and rejection, largely at a narrative level. Band 2 responses will show some grasp of ideas about social acceptance and rejection and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of ideas about social acceptance and rejection. Bands 4 and 5 will show an increasingly secure understanding of the importance of social acceptance and rejection within the play, in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples relating to social acceptance and rejection, largely at a narrative level. At Band 2, candidates should show some grasp of the ways in which Wilde presents social acceptance and rejection, in relation to Mrs Erlynne, with some support. By Band 3 there should be a clear grasp of some of the ways in which Wilde presents ideas about social acceptance and rejection, in relation to Mrs Erlynne. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde presents ideas about social acceptance and rejection, in relation to Mrs Erlynne.
AO3	Responses are likely to include references to some of the following contexts: • Victorian notions of reputation and propriety • effects on women of society's double standards • Wilde's subversion of the 'society drama' as a theatrical genre • the 'New Woman' movement • Victorian notions of the 'fallen woman'. At Band 1, candidates are likely to show some awareness of ideas about social acceptance and rejection, which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of ideas about social acceptance and rejection, with some support from the text. By Band 3, there should be a clear grasp of some ideas about social acceptance and rejection. At Bands 4 and 5, candidates will show an increasingly secure understanding of ideas about social acceptance and rejection (in relation to Mrs Erlynne), in a controlled and well-supported discussion.

Q15	Tennessee Williams: <i>A Streetcar Named Desire</i> (Penguin)
(i)	Analyse Williams' presentation of Blanche in the extract above. [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. At Band 1, responses will show some awareness of the character, largely at a narrative level. Band 2 responses will show some grasp of the nature of the character and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of character presentation. Bands 4 and 5 will show an increasingly secure understanding of character presentation in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • the monologue contains numerous dashes and ellipses showing Blanche's emotional state and difficulty in recalling these events • her use of the 'blinding light' metaphor presents her as romantic and tragic • the repetition of 'I didn't know' suggests her feelings of guilt and remorse • she speaks evasively and in euphemisms, suggesting the truth is painful • the locomotive may be read as symbolising a deteriorating state of mind and her emotional suffering. At Band 1, candidates are likely to offer a character study, largely at a narrative level. At Band 2, candidates should show some grasp of the way the character is presented with some support. By Band 3, there should be a clear grasp of some aspects of Williams' use of dialogue and staging. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Williams uses dramatic techniques to present the characters.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Williams presents ideas about marriage. [30]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the play. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. At Band 1, responses will show some awareness of ideas about marriage, largely at a narrative level. Band 2 responses will show some grasp of ideas about marriage, and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some aspects of marriage. Responses at Bands 4 and 5 will show an increasingly secure understanding of how ideas about marriage has influenced Williams' writing in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to show some awareness of the presentation of marriage, largely at a narrative level. At Band 2, candidates should show some grasp of the presentation of marriage with some support. By Band 3, there should be a clear grasp of some of the dramatic techniques used to present ideas about marriage elsewhere in the play. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the dramatic techniques used by Williams to present ideas about marriage in 1940s America.
AO3	Responses are likely to include references to some of the following contexts: • the contrast between male/female relations in the Old south and those of the poor working class in the 1940s • the intolerance of homosexuality as a counterpoint to the destructive heterosexual relationships in the play • candidates may refer to relevant aspects of Williams' own life as an influence on his writing • post-war era ushered in some expectations of greater freedoms for women but traditional gender roles were still entrenched • post-war realism of new drama may be seen as influencing Williams' depiction of marriage and relationships. At Band 1, candidates are likely to show some awareness of ideas about marriage in 1940s America (play first performed 1947) which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of the nature of 1940s ideas about marriage, with some support from the text. By Band 3, there should be a clear grasp of ideas about marriage in 1940s America. At Bands 4 and 5 candidates should show an increasingly secure understanding of the presentation of ideas about marriage, in a controlled and well-supported discussion.

Q16	David Hare: <i>Murmuring Judges</i> (Faber)
(i)	Analyse Hare's presentation of Barry and Irina in the extract above. [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. At Band 1 responses are likely to show awareness of the characters largely at a narrative level. Band 2 responses will show some grasp of the presentation of characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of Hare's presentation of these characters. Bands 4 and 5 will show an increasingly secure understanding of Hare's presentation of Barry and Sandra in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • Irina's accusatory tone and baiting of Barry • Barry's short defensive replies at the start of the extract • Irina's tone may be seen as becoming patronising • stage directions indicate anger rising in both characters • Barry's use of a barrage of bitter sarcastic questions towards Irina • Barry's language emphasizes their class differences ('yeah', 'yobs', 'you people'). At Band 1, candidates are likely to offer character studies largely at a narrative level. At Band 2, candidates should show some grasp of the ways the characters are presented with some support. By Band 3, there should be a clear grasp of some dramatic techniques such as Hare's use of stage directions and tone. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents Barry and Irina.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Hare exposes inequality. [30]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the play. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. At Band 1, responses are likely to show some awareness of the concept of inequality in the play, largely at a narrative level. Band 2 responses will show some grasp of ideas about inequality. Band 3 responses will begin to show a clear grasp of ideas about inequality, linked to particular examples. Bands 4 and 5 show an increasingly secure understanding of ideas about inequality in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples of inequality, largely at a narrative level. At Band 2, candidates should show some grasp of the ways ideas about inequality are presented, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Hare presents ideas about inequality. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents ideas about inequality elsewhere in the play.
AO3	Responses are likely to include references to some of the following contexts: • widespread social and racial prejudice (especially against Irish people) leading to inequality • the issue of women's position within the judiciary and police force – inequality of opportunity and sexism • the predominance of upper middle-class men in the legal profession • tradition and archaic values in the British Legal System contributing to inequality • relevant references to 'Asking Around'. At Band 1, candidates are likely to show some awareness of the concept of inequality but may not link this very effectively to the text. Band 2 responses will show some grasp of ideas about inequality with some support from the text. By Band 3 there should be a clear grasp of how Hare explores ideas about inequality in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of ideas about inequality in the play in a controlled and well-supported discussion.

Q17	Joe Orton: <i>Loot</i> (Methuen)
(i)	Analyse Orton's presentation of Truscott and McLeavy in the extract above. [20]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. At Band 1, responses are likely to show awareness of the characters, largely at a narrative level. Band 2 responses will show some grasp of the presentation of the characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of Orton's presentation of these characters. Bands 4 and 5 will show an increasingly secure understanding of Orton's presentation of the characters in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • comic impact of the prop which each character holds at the start of the extract • McLeavy directs questions to Fay and Truscott showing his confusion and uncertainty about who to turn to • McLeavy's opening line is subservient but he becomes increasingly confident and indignant • irony of Truscott's comic reference to 'my cloth' • McLeavy's final speech becomes desperate and farcical. Band 1 candidates are likely to offer character studies largely at a narrative level. At Band 2, candidates should show some grasp of the ways characters are presented, with some support. By Band 3 there should be clear grasp of some of Orton's dramatic techniques. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Orton presents the characters.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Orton presents ideas about power and authority. [30]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> 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. Credit will also be given for appropriate use of <u>terminology</u>. At Band 1 responses are likely to show some awareness of events in the play which relate to power and authority, largely at a narrative level. Band 2 responses will show some grasp of how Orton presents power and authority elsewhere in the play. Band 3 responses will begin to show a clear grasp of how Orton presents power and authority, linked to particular examples. Bands 4 and 5 will show an increasingly secure understanding of Orton's presentation of power and authority elsewhere in the play, in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples relating to power and authority, largely at a narrative level. At Band 2 candidates should show some grasp of the ways in which power and authority are presented, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Orton presents power and authority. At Bands 4 and 5, expect an increasingly secure and detailed analysis of the ways in which Orton presents power and authority.
AO3	Responses are likely to include references to some of the following contexts: • conventions of farce allow Orton to criticise those in power and authority (context of genre) • 1950s theatre paved the way for more radical drama which involved social critique (Royal Court Theatre/ 'Angry Young Men') • political scandal/corruption involving authority or establishment figures in the 1960s (e.g. Profumo) may be linked to corruption amongst those in power • 1960s counterculture may be seen as exposing those in power and authority. At Band 1, candidates are likely to show some awareness of ideas about power and authority, but may not link them very effectively to the text. Band 2 responses should show some grasp of ideas about power and authority, with some support from the text. By Band 3, there should be a clear grasp of how Orton presents ideas about power and authority. At Bands 4 and 5, candidates should show an increasingly secure understanding of how Orton presents ideas about power and authority, in a controlled and well-supported discussion.

Component 2 Section B Drama (i) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i>	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i>
	10 marks	10 marks
5	9-10 marks • Perceptive discussion of play which may present individual reading. • Very well-developed argument. • Confident grasp of concepts and apt use of terminology. • Accurate, fluent expression.	9-10 marks • Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. • Confident and apt textual support.
4	7-8 marks • Clearly informed discussion of play. • Effectively structured argument. • Secure grasp of concepts and secure and sensible use of terminology. • Expression generally accurate and clear.	7-8 marks • Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. • Appropriate and secure textual support.
3	5-6 marks • Engages with play and response is mostly relevant to question. • Some sensible grasp of key concepts. • Generally appropriate terminology. • Expression tends to be accurate and clear, but there may be lapses.	5-6 marks • Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. • Generally clear and appropriate textual support.
2	3-4 marks • Attempts to engage with play and organise material, though not always relevant to question. • Some, not always relevant use of concepts and terminology. • Expression may feature inaccuracies, more so at the lower end of the band.	3-4 marks • Can make some basic points about use of language/dramatic techniques/ structure to create meaning. • Can support some points by reference to text.
1	1-2 marks • Understands play at a superficial or literal level. • Offers some ideas about play. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity.	1-2 marks • May identify a few basic features of language/dramatic techniques/structure. • May offer narrative/descriptive comment. • Occasional support from text.
0	0 marks Response not credit worthy or not attempted.	

Component 2 Section B Drama (ii) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 5 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks
5	5 marks - Perceptive discussion of play which may present individual reading. - Very well-developed argument. - Confident grasp of concepts and apt use of terminology. - Accurate, fluent expression.	5 marks - Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. - Confident and apt textual support.	17-20 marks - Perceptive discussion of significance and influence of context in question focus. - Confident analysis of wider context in which play is written and received.
4	4 marks - Clearly informed discussion of play. - Effectively structured argument. - Secure grasp of concepts and secure and sensible use of terminology. - Expression generally accurate and clear.	4 marks - Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. - Appropriate and secure textual support.	13-16 marks - Sound appreciation of significance and influence of context in question focus. - Sound analysis of wider context in which play is written and received.
3	3 marks - Engages with play and response is mostly relevant to question. - Some sensible grasp of key concepts. - Generally appropriate terminology. - Expression tends to be accurate and clear, but there may be lapses.	3 marks - Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. - Generally clear and appropriate textual support.	9-12 marks - Clear grasp of the importance of context in question focus. - Clear grasp of wider context in which play is written and received.
2	2 marks - Attempts to engage with play and organise material, though not always relevant to question. - Some, not always relevant use of concepts and terminology. - Expression may feature inaccuracies, more so at the lower end of the band.	2 marks - Can make some basic points about use of language/dramatic techniques/structure to create meaning. - Can support some points by reference to text.	5-8 marks - can acknowledge the importance of contexts - makes some connections between play and contexts
1	1 mark - Understands play at a superficial or literal level. - Offers some ideas about play. - Shows some grasp of basic terminology, though this may be occasional. - Errors in expression and lapses in clarity.	1 mark - May identify a few basic features of language/dramatic techniques/structure. - May offer narrative/descriptive comment. - Occasional support from text.	1-4 marks - May describe basic context in question focus. - May describe wider context in which play is written and received.
0	0 marks Response not credit worthy or not attempted	0 marks Response not credit worthy or not attempted	0 marks Response not credit worthy or not attempted