



GCE AS MARKING SCHEME

SUMMER 2017

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

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.

WJEC GCE AS ENGLISH LANGUAGE AND LITERATURE - UNIT 2

SUMMER 2017 MARK SCHEME

UNIT 2 - DRAMA AND NON-LITERARY TEXTS

Section A: Post 1900 drama

Mark Allocation

	AO1	AO2	AO3
Part (i)	5 marks	20 marks	
Part (ii)	10 marks	10 marks	15 marks

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, candidates are required to:

- Use integrated literary and linguistic approaches as relevant
- Consider the impact of analysis and meaning

In addition, in part (ii) questions, candidates are required to consider the context of the texts, both of when they were produced and received.

Tennessee Williams: *A Streetcar Named Desire*

1. (i) Re-read Scene 1, page 13 from “BLANCHE [drawing involuntarily back from his stare]: You must be Stanley. I’m Blanche” to the end of Scene 1 on page 15 “[Her head falls on her arms.]” Using integrated linguistic and literary approaches, discuss the presentation of Blanche and Stanley in this extract.

[25]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • interrogatives from Stanley • noun phrase ‘the little woman?’ • dashes which punctuate Blanche’s speech • possessive determiner and abstract noun ‘my territory’ • adverb ‘rarely’ and verb ‘touch’ from Blanche • third person singular pronoun ‘it’ • possessive pronoun ‘mine’ • monosyllabic replies from Blanche • stative verb ‘thought’ • modifier ‘inconvenient’ • adverb ‘unsuccessfully’ in the stage direction • noun phrase ‘the unrefined type’ • definite article and noun ‘The boy’.
AO2	Candidates should discuss the presentation of Blanche and Stanley, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning. Look for and reward all valid interpretations. These might include: • first time they meet in the play • a tense and awkward encounter • clear nervousness from Blanche • she is unsettled and presented as being on edge • Stanley is confident • presented as being master of his house • there is the suggestion of flirtation from Stanley • Blanche is embarrassed by this • he continues to probe with personal questions • Blanche’s weakness is highlighted at the end.

- (ii) Explore how Williams presents loneliness in 1940s America in at least two other episodes from *A Streetcar Named Desire*. [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how loneliness is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to present loneliness throughout the play. Look for and reward all valid interpretations. These might include: • Blanche and how her loneliness affects both her and other characters • Blanche as the faded Southern Belle—physical description of her and her descent into destitution • her extreme vanity and desire to be flattered by men • Blanche is also presented as delicate and vulnerable • her self-absorbed nature is at odds with attitudes of those around her • she recognises loneliness in Mitch and closes in on him • he shares her desire to be ‘completed’ by having a partner • her search for love and someone to replace her husband • this leads to her sexual promiscuity • contrasted with relationship between Stanley and Stella.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • post-WWII American society • questions of identity • issues concerning gender roles and role of women in 1940s America • domestic abuse and violence • attitudes towards sexual promiscuity • attitudes towards marriage • tradition of Realism in theatre.

2. (i) **Re-read Scene 11, page 104 from “MATRON: Hello, Blanche.” to page 107 “BLANCHE: I have always depended on the kindness of strangers.” Using integrated linguistic and literary approaches, discuss how Williams presents dramatic tension in this extract. [25]**

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • simile in stage direction at start • modifier ‘threatening’ • dashes to punctuate Blanche’s speech • imperative sentence mood from Matron • metaphor ‘old empty perfume bottles’ • dynamic verbs ‘seizes’ ‘tearing’ in stage directions to describe Stanley • Stella’s frantic interrogatives • repetition of possessive determiner and noun ‘my sister’ • noun phrase ‘the only thing’ • infinitive verb ‘to avoid’ • stage directions ‘wildly’ ‘pushes’ ‘lunges’ ‘strikes’ • implication behind the noun ‘Jacket’ • verb ‘depended’ and abstract noun ‘kindness’.
AO2	Candidates should discuss how dramatic tension is presented, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning. Look for and reward all valid interpretations. These might include: • the very tense and emotional atmosphere as Blanche is committed • initially calm scene which develops in anxiety and violence before returning to a calm atmosphere • panic and fear in Blanche • Stanley’s anger and frustration • his attempts to help in having her taken away • Stella’s desperate pleas and regret • her confusion over her decision • Eunice acts as comforter and voice of reason • physical violence between Stanley and Mitch • the fight creates extreme tension • uncertainty over whether Blanche will need restraining • her acquiescence at the end of the scene.

- (ii) Discuss how Williams presents different attitudes towards madness in at least two other episodes from *A Streetcar Named Desire*. [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how madness is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	- Look for relevant textual support with some reference to how literary and linguistic techniques are used to present madness throughout the play. Most responses may focus on Blanche. Look for and reward all valid interpretations. These might include: - factors which affect her include her husband's suicide; the deaths at Belle Reve - leads her into promiscuity, alcoholism and her fantasy world as a way of dealing with her life - her loneliness and strained relationship with Stella - Blanche's long baths as a way of cleansing herself from guilt - Blanche's retreat into her own private fantasies help shield her from the harsh realities of her existence - importance of the <i>Polka</i> music whenever she thinks of her husband - she cannot cope with the intrusion of harsh reality in the fantasy world of her mind - factors at Elysian Fields contribute further to her madness - Mitch rejects her - Stanley rapes her - complete retreat into her fantasy world.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: - concepts of loss - ideas of identity and roles within society - America post-WWII - gender struggles—stereotypes of women in 1940s America - psychological concerns - candidates may make reference to Williams' own struggles with his sister Rose's behaviour, her committal and the effect this had on him.

Peter Shaffer: *Amadeus*

3. (i) Re-read Act 1, page 18 from “SALIERI: She was later to become the best singer of her Age.” to page 19 “SALIERI: ...in your generations, will immortalize you?” Using integrated linguistic and literary approaches, discuss Shaffer's presentation of Salieri in this extract. [25]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • superlative noun phrase ‘the best singer’ • possessive determiner and abstract noun ‘my vow’ • abstract noun ‘ambition’ • dynamic verb ‘burned’ • noun phrases ‘an unquenchable flame’ ‘the willing slaves’ • stage directions • modifier ‘learned’ • syndetic listing of the qualities of their subjects • abstract noun ‘mediocrity’ • parenthesis • aspirant alliteration • pronoun ‘they’ • determiner ‘our’ • imperative ‘Tell me’.
AO2	Candidates should discuss Shaffer’s presentation of Salieri, selecting relevant supporting evidence to show how Shaffer’s use of language conveys his characteristics. Look for and reward all valid interpretations. These might include: • his pride over Katherina • lascivious nature curtailed by his ‘vow’ • his burning ambition mixed with sardonic humour • seriousness regarding his talent and music • resentment of those who employ him; aloofness • pride in his ability and in his role as a composer • contempt and sense of superiority • challenge to the audience at the end.

- (ii) **Pride comes before a fall.” Explore the presentation of pride in Viennese society in at least two other episodes from Amadeus. [35]**

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where different attitudes towards pride are presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to present attitudes towards pride throughout the play. Look for and reward all valid interpretations. These might include : • Mozart’s belief in his own abilities above all others, and criticism of others, including those of the ‘establishment’ of composers, e.g., Gluck • Mozart’s ego contrasted with his comments regarding his Requiem at the end of the play • Rosenberg’s belief in Italian rather than German compositions, and his dislike of Mozart’s ‘child prodigy’ status; offended when the Emperor takes Mozart’s side • class attitudes towards composers and music, especially from Rosenberg and Von Strack • Salieri and his approach to his work • his determination to take revenge against God and the folly of his actions • Constanze’s pride when fooled by Salieri.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • role of music in the courtly life of the Hapsburg Empire and Europe • Joseph II as Holy Roman Emperor and his knowledge of music • competition between composers in an attempt for both status and recognition • Age of the Enlightenment • how composers managed to earn a living • attitudes towards different nationalities and languages • issues of class and sense of entitlement.

4. (i) **Re-read Act 2, page 65 from “MOZART [desperate]: Excuse language, Baron, but really!” to page 66 “[To VAN SWIETEN] My tongue is stupid. My heart isn’t.” Using integrated linguistic and literary approaches, discuss Shaffer's presentation of Mozart in this extract. [25]**

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • abstract nouns ‘gods’ and ‘heroes’ • metaphor ‘You’re all up on perches...’ • use of stage directions to describe Mozart • pejorative modifiers to describe himself • stative verb ‘disapprove’ • comparative ‘realer’ • noun phrase ‘an unending music’ • determiner ‘our’ and noun ‘job’ • parallelism of ‘My tongue’ and ‘My heart’.
AO2	Candidates should discuss the presentation of Mozart, selecting relevant supporting evidence to show how Shaffer’s use of language conveys his characteristics. Look for and reward all valid interpretations. These might include Mozart’s: • courage in addressing his audience with such honesty and force of opinion • attempt to expose the truth about music and appearance • challenge to the authority/traditional view of opera • belief that it should reflect real life and real people • realisation that he is disliked by them due to his difference of opinion and appearance • passionate defence of music and clear adoration of its abilities • connection between composition and God.

- (ii) **Discuss how Shaffer presents the personal and professional challenges faced by Mozart in at least two other episodes from Amadeus.** **[35]**

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how difficulties faced by Mozart are presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to present Mozart's difficulties throughout the play. Look for and reward all valid interpretations. These might include: • Salieri's various examples of jealousy and plotting throughout the play will figure prominently in responses • the various obstacles Salieri places in Mozart's way, from manipulating the Emperor, to seducing Constanze and 'starving' Mozart of financial security • Mozart's differences of opinion and taste to the 'established' authorities on music • the Emperor's inability to recognise his talent over all others • relationship with his father, Leopold • lack of acceptance in Court • inability to control his vices, such as alcohol and women.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the position of composers and music in the court of Emperor Joseph II and Europe during the Age of Enlightenment • ideas of ambition and revenge • issues concerning jealousy • the importance of class/reputation and earning a living • the role of religion and forgiveness.

Marc Norman and Tom Stoppard: *Shakespeare in Love*

5. (i) Re-read page 50 from “ALLEYN: Huzzah! The Admiral’s Men are returned to the house” to page 53 “Will is used to it. He goes.” Using integrated literary and linguistic approaches, discuss Norman's and Stoppard's presentation of the characters and situation in this extract. [25]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • exclamation ‘Huzzah!’ • proper noun phrase ‘The Admiral’s Men’ • adverb ‘joyfully’ in the stage direction • imperatives from Ned • proper nouns to list his roles • metaphor ‘I am the money’ • abstract nouns ‘genius’ and ‘legend’ • adverb ‘respectfully’ • modifier ‘desperate’ • modal verb ‘will’ from Ned • noun phrase ‘My pretty one!’ • conjunction ‘But’, dynamic verb ‘thrusts’, and pronoun ‘they’ from Will • possessive determiner ‘your’ and noun ‘actors’ • minor sentence ‘Wonderful’.
AO2	Candidates should discuss Norman's and Stoppard's presentation of actors selecting relevant supporting evidence to show how Stoppard’s use of language conveys them. Look for and reward all valid interpretations. These might include: • gusto and bravado from Ned • full of confidence with a strong ego • other actors recognise they will not be employed; sense of jealousy of the famous actor • Ned is condescending and patronising towards Fennyman, but recognises the importance of finance • precarious nature of the life of an actor—Sam’s maturity • lack of security in the profession • humour through Fennyman’s change in character • idolisation of Marlowe.

- (ii) **Discuss how Norman and Stoppard present actors and acting in Elizabethan England in at least two other episodes from *Shakespeare in Love*. [35]**

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how actors and acting are presented elsewhere, and use literary and linguistic approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used by Norman and Stoppard to present actors and acting throughout the play. Look for and reward all valid interpretations. These might include : • Will's problems with inspiration/writer's block and the fact that the actors rely on him for their work • influence of the puritans and Master of the Revels on theatres and their productions • Burbage and Henslowe vying for Will's work; the complications which arise from paying actors • Ned's ego and the difficulties it causes • the precarious nature of acting as a job • influence of Elizabeth I on what is produced • men playing the part of a woman • competition between actors for employment • difficulties encountered with actors e.g. Fennyman • financial difficulties associated with the theatre and as an actor.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the position of actors, playwrights and drama in the court of Elizabeth I • difficulties of earning a living • the role of theatre in Elizabethan England • patronage • actors • role of women.

6. (i) **Re-read page 58 from “INT. DE LESSEPSES’ HOUSE. HALL. NIGHT” to page 60 “VIOLA: I will do my duty, my lord.” Using integrated linguistic and literary approaches, discuss Norman's and Stoppard's presentation of Wessex in this extract.** [25]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • Cardinal determiner ‘Two’ • abstract noun ‘Piety’ • compound post-modifier ‘self-importance’ • imperative verbs from Wessex • nouns ‘lord’ and ‘master’ • noun phrase ‘My lady Viola’ • metaphor ‘beauty’s privilege’ • abstract noun ‘consent’ • third person ‘a Wessex’ • verb ‘bought’ • contrasting pronouns ‘me’ and ‘you’ • possessive determiner and abstract noun ‘your pleasure’ • noun ‘fortune’ • noun phrase ‘The tobacco weed’ • verb ‘fancy’ • contrasting nouns ‘eyes’ and ‘lips’ • infinitive verb ‘to inspect’ and imperative syndetic list at end.
AO2	Candidates should discuss Norman's and Stoppard's presentation of Lord Wessex, selecting relevant supporting evidence to show how Stoppard's use of language conveys his character. Look for and reward all valid interpretations. These might include: • changing nature of his character as the extract progresses • incredulous at start • angry at being kept waiting • irony of his own sense of self-importance • polite and respectful when Viola first appears • pompous and matter-of-fact when discussing marriage • lack of emotion, empathy or sense of humour • patronising and self-involved • views marriage and love as a financial transaction • pious at the end.

- (ii) Explore how Norman and Stoppard present male authority figures in at least two other episodes from *Shakespeare in Love*. [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how male authority figures are presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to present male authority figures throughout the play. Look for and reward all valid interpretations. These might include: • Wessex's unromantic interest in Viola elsewhere in the play – sees her as a commodity and their marriage is based on finance and status • her lack of decision regarding her marriage - father and Wessex decide her future • Fennyman as the 'money' and his attitude towards Henslowe • Burbage and Henslowe as theatre owners; their rivalry • Ned and his attitude towards others; seen as an authority in the acting world • Master of the Revels and puritans • all of these can be contrasted with Elizabeth I and her authority over all of them • their attitude when in her presence.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • women in a 'man's world' • ideas relating to power and authority, and subjugation • arranged marriages for status, or for political or financial gain • class and status in Elizabethan England • difficulties involved in making a living • role/importance of the theatre.

Edward Albee: *Who's Afraid of Virginia Woolf?*

7. (i) Re-read Act 1, page 25 from “**MARTHA: [to NICK, as HONEY beams]: Hey, you must be quite a boy**” to page 27 “**MARTHA: I mean, you don’t look like you got hit in the face at all.**” Using integrated linguistic and literary approaches, discuss how Albee presents the relationship between George and Martha in this extract. [25]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • interrogatives from Martha • intensifier ‘very’ and modifier ‘impressive’ • abstract noun ‘jealousy’ • reflexive pronoun ‘<i>myself</i>’ • repetition of proper noun ‘George’ • third person pronoun ‘he’ • first person plural pronoun ‘We’ • noun phrase ‘an old bog’ • noun phrase in the stage direction ‘<i>a great effort</i>’ • ellipsis in Martha’s speech • noun phrase ‘the old evolutionary ladder’ • adverb in stage direction ‘<i>immediately</i>’.
AO2	Candidates should discuss the presentation of the relationship between George and Martha, selecting relevant supporting evidence to show how Albee’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: • there is a battle for status between the pair • their involvement of Nick and Honey in their domestic confrontation • trading of insults; no topic appears to be off limits • aggressive nature between them • both frustrated by each other • George’s attempt to ignore Martha as a method of increasing her anger • patronising nature of their insults and argument—both as bad as each other • revulsion at the insults • Martha’s ability to look for new areas of attack—picks out George’s weak points, but he does the same in reverse.

- (ii) **"Marriage is a game." With reference to at least two other episodes from the play, discuss how Albee presents 'game-playing' as part of married life in 1950s America.** [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where 'game-playing' in marriage is presented elsewhere and use literary and linguistic approaches to show its impact on marriage.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas. Look for and reward all valid interpretations. These might include: • title of the first act 'Fun and Games' • George and Martha's game of inventing illusions as a way of coping with their reality • games seen as a method of control - metaphor throughout the whole play • most candidates will focus on the imaginary son • their disregard for the 'rules' they have established • involvement of Honey and Nick in their games • Honey's phantom pregnancy • the game playing between George and Nick with regards to their academic status • Nick's struggle to tell whether George and Martha are imagining their son and his eventual realisation of the truth • the role of wit in the games.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • gender roles in 'conservative' America during the 1950/60s and the stereotypical expectations of men to provide and be successful • Albee's adoption • attitudes towards marriage • role of men • social conformity and success at work – academic superiority • issues relating to protection/providing a future • Albee's apparent discontent with this homogenised culture.

8. (i) Re-read Act 3, page 124 from “George [as NICK holds on; right in MARTHA’S face]: You don’t seem to understand” to page 126 “GEORGE: YES!” Using integrated linguistic and literary approaches, discuss how Albee presents the characters and situation in this extract. [25]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • use of capital letters to suggest anger or frustration • infinitive verb ‘to understand’ • possessive determiner ‘our’ • imperatives from both George and Martha • modal verbs ‘cannot’ and ‘may’ from Martha • third person pronoun ‘he’ ‘his’ from Nick • noun phrase ‘a <i>straight face</i>’ in the stage directions • dynamic verb ‘<i>spits</i>’ in the stage directions • noun phrase ‘an ugly goddamn joke’ • stage direction to describe Honey ‘[<i>terrified</i>]’ • the lie in the noun phrase ‘a good delivery’ • dynamic verb in capital letters ‘KILLED’.
AO2	Candidates should discuss the presentation of the characters and situation selecting relevant supporting evidence to show how Albee’s use of language conveys how this is created. Look for and reward all valid interpretations. These might include: • a highly tense and vicious passage • George takes charge of the situation and has changed the rules irreversibly • there is a sense of cruel calmness in George as he methodically explains what happened to their son • Martha responds emotionally and breaks down • she maintains belief in their lie and refuses to believe their son is dead, or that George would have changed the game so dramatically • Nick attempts to comfort Martha, which reinforces his distrust of George • a clear battle between George and Martha ensues, in which Martha loses control of her emotions • sardonic humour from George which further enrages Martha • he feels that he has triumphed over her for once • this extends to his patronising attitude towards Honey • Nick begins to realise that this is all fiction.

- (ii) **Discuss Albee's presentation of truth and illusion in 1950s American society in at least two other episodes from *Who's Afraid of Virginia Woolf?* [35]**

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the presentation of truth/illusion is discussed elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about truth/illusion and their impact on the lives of the characters. Look for and reward all valid interpretations. These might include: • all four characters battle with their own versions of reality • all four characters try to decipher the truth in each other • the invention of George and Martha's son should feature heavily coupled with a discussion of its importance • Honey's fake pregnancy • the idea that neither couple can face the truth of their marriage and the numerous factors involved with this • George's career at the university and professional failure • Nick's reasons for marrying Honey • forced to face the truth of their situation at the end and face life without the 'comfort' of their illusion.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • Albee's desire to expose the fragile relationships in American culture and society of the time • Albee's loathing of materialism • 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.

Diane Samuels: *Kindertransport*

9. (i) Re-read Act 1 Scene 1 from page 18 “Enter a Nazi BORDER OFFICIAL. He approaches EVA.” to page 20 “OFFICER ruffles EVA’S hair and exits.” Using integrated linguistic and literary approaches, discuss the characters and situation in this extract. [25]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • interrogatives and imperatives from the Officer • possessive pronoun ‘Mine’ • noun ‘number’ • minor sentence ‘Sorry’ • vocative ‘Sir’ • modal verb ‘Might’ used as a threat • continued patronising interrogatives and imperatives from the Officer • stage direction ‘(terrified)’ to describe Eva • dynamic verb ‘throwing’ in stage direction • repetition of modal verb ‘Can’t’ from the Officer • noun ‘valuables’ • imperative verbs from the Officer.
AO2	Candidates should discuss the characters and situation, selecting relevant supporting evidence to show how Samuels’ use of language conveys meaning. Look for and reward all valid interpretations. These might include: • a frightening and horrifying experience for Eva • the Officer is officious and enjoys the power he has • he represents the Nazi stereotype • she is clearly nervous and makes mistakes • the Officer makes subtle threats to Eva through his language • he abuses the power he has and takes money for personal gain • questions of identity are raised • he follows rules when they suit his advantage • Eva is totally powerless in this situation • slight humour when he criticises her playing • the offer of the sweet at the end hints at some basic kindness in him.

- (ii) **Discuss how Samuels presents the relationships between adults and children in different time periods in at least two other episodes from Kindertransport. [35]**

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the relationships between adults and children in different time periods are discussed elsewhere, and use literary and linguistic approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about the relationships between adults and children. Look for and reward all valid interpretations. These might include : • attitudes towards mothers and daughters may figure heavily • separation of adults and children e.g. Helga and Eva at the start of the play, Eva and Lil when Eva is about to be evacuated, Faith and Evelyn • Faith's inability to understand her mother • Eva's interaction with the Organiser/Postman/Station Guard • Eva's constant anxiety that Lil will throw her out or leave her • Lil helping Eva to find ways to bring her mother and father to Germany, and helping her cope with the disappointment when they don't arrive • Lil's attempts to protect Eva, e.g. from the Guard at the train station and from the newsreel of the liberation of Belsen • Evelyn's refusal to go to America with Helga • how war broke up families and mother/child relationships.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the effects of war on later generations of children • effects of war on Evelyn as an adult • issues of power roles • issues surrounding evacuations, especially of separation from mothers • separation anxiety • concerns regarding identity and protection.

10. (i) **Re-read Act 2 Scene 1 from page 70 “EVA. Thank you for helping.” to page 71 “LIL. Just make sure no one diddles you.” Using integrated linguistic and literary approaches, discuss how Samuels presents the relationship between Eva and Lil in this extract. [25]**

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the extract include, but are not limited to: • noun phrase ‘your own hem’ • stative verb ‘know’ • infinitive ‘to learn’ • minor sentences • imperative from Lil • noun ‘keepsake’ • demonstrative pronoun ‘Those’ • possessive pronoun ‘mine’ • reflexive pronouns ‘yourself’ ‘myself’ • repetition of adverb ‘still’ from Lil • noun phrase ‘this godforsaken world’ • colloquial verb ‘diddles’.
AO2	Candidates should discuss how Samuels presents the relationship between EVA and LIL, selecting relevant supporting evidence to show how Samuels’ use of language conveys this. Look for and reward all valid interpretations. These might include: • clear love and affection between them • Lil seen as a teacher and a mother • Eva represented as demonstrating youthful inquisition • she seems to embrace change and is unsentimental • Lil is far more superstitious and protective • Lil wants to maintain hope for finding Eva’s mother • whereas Eva appears more realistic/practical • she is also presented as being proud and wanting to support herself.

- (ii) Explore how Samuels presents various attitudes towards change in different time periods in at least two other episodes from *Kindertransport*. [35]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where change is discussed elsewhere and use literary and linguistic approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about change. Look for and reward all valid interpretations. These might include: • most responses will focus on issues relating to the war, which have effects for both time periods in the play • evacuation of German Jews and the evacuation of children in the UK • changes in family situations and home life • changes in language; adapting to new situations • Eva's journey to becoming Evelyn – shedding her German Jewish identity and the internal conflict she undergoes • change in attitudes towards role of daughter – Faith and Eva • Helga's response to the change she finds in her daughter • Samuels draws on the stories of <i>Kindertransport</i> survivors who were angry at not being allowed to stay and die with their parents • Evelyn's problems with change as an adult, e.g. her inability to deal with authority figures; her coldness to Faith; her desire to keep Faith her 'little girl forever'.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • issues of identity • concerns regarding evacuation and the war • lack of security • ideas of trying to establish a sense of 'home' or 'place' • separation anxiety • mother/daughter relationships in different time periods.

Assessment Grid for Unit 2 Section A part (i)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression	AO2 Analyse ways in which meanings are shaped in texts
5	5 marks - thorough knowledge, understanding and insights gained from integrated study - confident application of concepts and methods when discussing their own writing - accurate and sensitive use of terminology - confident expression and skilful organisation	20 marks 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
4	4 marks - sound evidence of integrated study - purposefully identifies a range of terminology - purposefully applies some relevant key concepts and methods - controlled expression and effective organisation	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
3	3 marks - clear evidence of integrated study - identifies a range of appropriate terminology - understanding of some relevant key concepts and methods - uses generally accurate, coherent expression - shows clear evidence organisation	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
2	2 marks - basic evidence of integrated study - begins to apply key concepts and methods - identifies some key terminology in their own writing but the approach may be descriptive - written expression should use generally accurate expression, but with lapses, particularly towards bottom of band	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
1	1 mark - simple content features observed - limited evidence of integrated study - minimal application of concepts and methods - basic terminology may often be misunderstood and misapplied, - lapses in accuracy and clarity in written expression - the 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
0	0 marks: Response not worthy of credit or not attempted	

Assessment Grid Unit 2 Section A part (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 15 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	13-15 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	10-12 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	7-9 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	4-6 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	1-3 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	15	25

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:

- use integrated literary and linguistic approaches as relevant
- consider the impact of analysis and meaning
- consider the context of the texts, both of when they were produced and received.

Andrea Ashworth: *Once in a House on Fire*

11. “Sometimes even to live is an act of courage.” Using integrated linguistic and literary approaches, discuss Ashworth’s presentation of courage/bravery in *Once in a House on Fire*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards courage/bravery are presented throughout <i>Once in a House on Fire</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the various attitudes towards courage/bravery in the text as a whole. Candidates are free to discuss different interpretations of courage/bravery as long as they consider how Ashworth explores this theme. Look for and reward all valid interpretations. These might include: • many cases of courage/bravery from Andrea including the physical abuse she suffers and how she responds to this • this also extends to her mother and sisters • Lorraine’s courage/bravery in continuing to support her daughters, contrasted with her reliance on men until later in life • mental courage/bravery, especially from Andrea • Andrea’s greater sense of control over her life and financial security at the end, due to her education • the fact that she has remained in education, in one way or another, throughout her life • courage to trust men after their experiences.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • life in England in the 1970s/1980s • the nature of the text as autobiography – real people/real events • education linked with status and opportunity • poverty and the expectation of earning money to help out at home • gender roles • domestic violence.

Or,

12. Using integrated linguistic and literary approaches, discuss how Ashworth presents life as a teenager in 1980s England in *Once in a House on Fire*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how life as a teenager in 1980s Britain is presented throughout <i>Once in a House on Fire</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of various attitudes towards life as a teenager in 1980s Britain in the text as a whole. Candidates are free to discuss different interpretations of life as a teenager as long as they consider how Ashworth explores this theme. Look for and reward all valid interpretations. These might include: • Lorraine's apparent dependence on having a husband during Andrea's youth and the various problems with her choice of men • the social stigma attached to divorce and being a single mother • marriage seen as a way out of poverty or to improve social status; Lorraine sets a poor example for her daughters • episodes of extreme violence and domestic abuse • Lorraine's 'depression' without a husband • issues with education: Andrea's bouts of truancy and boredom with the 'system' • continuing with A levels seen as strange by the majority • part-time employment/unemployment • underage drinking • relationships and friendships • contrast between Andrea and some of her friends—different opportunities defined by parental expectations.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • social stigma attached to divorce and being a single mother in 1980s • the nature of the text as autobiography—real people/real events • domestic abuse and lack of support from the authorities • concepts of masculinity at the time • role of women/female stereotypes • unemployment and the impact on relationships • role of education.

Truman Capote: *In Cold Blood*

Or,

13. Using integrated linguistic and literary approaches, discuss how Capote presents attitudes towards violence in America in the 1960s in *In Cold Blood*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards violence are presented throughout <i>In Cold Blood</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of different attitudes towards violence in the text as a whole. Candidates are free to discuss different examples as long as they consider how Capote explores this theme. Look for and reward all valid interpretations. These might include: • the presentation of the brutal murder of the Clutter family • discussion of the differences in approaches of Perry and Dick • Perry's friendship with Willie-Jay and his recognition of Perry's 'flaw' • Perry's violent actions against Bobo and whilst in Japan • Dick's more recognisable 'bloodlust' • the differences in how they respond to their violent acts • the view that prison does not reform people, and the fact that Dick first hears about the Clutters whilst in prison from Floyd Wells • Capote's attitudes towards the violence they commit • attitudes of the KBI and law enforcers • capital punishment and the time the men spend on Death Row.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • America in the 1950/60s • the penal system • the justice system and police • death penalty and appeals • Capote's own desire to see the two men finally serve their sentence • issues of guilt and recrimination.

Or,

14. Using integrated linguistic and literary approaches, consider how Capote presents fathers and fatherhood in 1960s America in *In Cold Blood*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how fathers/fatherhood are presented throughout <i>In Cold Blood</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the theme in the text as a whole. Candidates are free to discuss different aspects of Capote's presentation of fathers/fatherhood as long as they consider how Capote explores this theme. Look for and reward all valid interpretations. These might include: • a focus on Herb Clutter and his relationships with his children • protective nature of his parenting, but nurturing with high expectations • Dick as an irresponsible/absent father • Tex and his relationship with Perry • the changes in their relationship and Perry's lack of stability whilst growing up • various father substitutes that Perry seeks, including Willie-Jay and possibly even Capote • Mr Hickock presented as being an appropriate role model • Al Dewey presented as an ideal father figure.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • Capote's relationship with his own family • issues of gender roles in the 1950/60s • issues about fatherhood and role of perceived 'breadwinner' • family relationships.

Dave Eggers: *A Heartbreaking Work of Staggering Genius*

Or,
15.

Using integrated linguistic and literary approaches, discuss Eggers' presentation of friendships in late twentieth-century American society in *A Heartbreaking Work of Staggering Genius*.

[60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how different friendships are presented throughout <i>A Heartbreaking Work of Staggering Genius</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the different friendships in the text as a whole. Candidates are free to discuss any friendships, as long as they consider how Eggers explores this theme. Most responses will likely focus on Eggers himself. Look for and reward all valid interpretations. These might include: • how Eggers's friendships revolve around those surrounding him in San Francisco • the people he works with at 'Might' including Moodie and Shalini and how they have an impact on him • his response to Shalini's accident • his resentment at some of their questions regarding Toph and the predictability of their discussions • his sense of responsibility regarding John and the emotional guilt which he endures due to this • the role his friends play in developing both his relationship with Toph and his employment • his desire to both 'fit in' to the society and culture of the time, coupled with his distaste and resentment of this; this can also be seen in some of his friends • his relationship with friends back in Lake Forest when he returns • Toph's ability to make friends with ease combined with Eggers' fear of him being friendless • Toph's frequent comments about Eggers and his friends reflecting Eggers' true thoughts.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • 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 • contextual issues surrounding the publication of the text itself such as the subsequent (and public) problems it caused between Eggers and his sister Beth • attitudes towards mental illness • issues regarding adoption and education • ideas of masculinity and the role of men at the turn of the century • youth culture in the 1990s • employment, medical and financial issues.

Or,

16. **“Children begin by loving their parents; as they grow older they judge them; sometimes they forgive them.” Using integrated linguistic and literary approaches, discuss Eggers' attitudes towards his own parents throughout *A Heartbreaking Work of Staggering Genius*.** [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how he presents his own parents throughout <i>A Heartbreaking Work of Staggering Genius</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of how Eggers presents his own parents in the text as a whole. Candidates are free to discuss any aspect of this as long as they consider how Eggers explores this theme. Look for and reward all valid interpretations. These might include: • the difference in attitude towards his mother and father • love, bordering on reverence for his mother • she is presented as being the care-giver and parent who is more involved in their upbringing • his mother is also the one who is more involved in the community and has an influence over others through her teaching • his comments about her funeral compared to his father's • the presentation of her illness and time in hospital • her practical approach to life • the discovery of their father being both an alcoholic and abuser, and how Eggers responds to this being his only reference point • difference in amount of the memoir which describes his father compared to his mother • his encounter with his father's friend Les as he searches for their ashes • Eggers' implication that parents/parenting is not something which has to conform to conventional expectations • Toph's attitude and responses to Eggers in this role.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the nature of the text as a memoir and the real situations described in it • issues regarding adoption and education • cultural/societal concerns in America at the time • attitudes towards parenting • role of mother/father • different approaches to fatherhood—Eggers exhibits attitudes from different generations (strict discipline e.g. 1950s, and more relaxed, modern approaches) • lessons learnt from parents/his own father.

Robert Minhinick: *Watching the fire-eater*

Or,

17. “For the Welsh, visiting other countries is an uncomfortable experience.” Using integrated linguistic and literary approaches, discuss Minhinick’s presentation of some of the countries he visits outside Wales in *Watching the fire-eater*.

[60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards other countries are presented throughout <i>Watching the fire-eater</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of other countries in the text as a whole. Candidates are free to discuss any countries apart from Wales, and should consider how Minhinick explores this theme. Look for and reward all valid interpretations. These might include: • ideas of ‘Elsewhere’ and ‘Otherness’, and how he responds to various interactions he has • his experiences in ‘Rio de Journal’ especially those in the jungle, and his attitude that the ‘Third World is being looted.’ • responses to crime and deprivation • Minhinick’s attitude towards Globalisation and Exploitation of the Third World • his experiences in America as detailed in ‘Positively Fink Street’ and ‘Reading The Zones’ • the experiences of Ireland in ‘Not The Shell Guide’ and ‘Feeding The Baby’ • Holland and the demonstration in ‘Demo’ • attitudes towards England and the English in ‘Cat’s Eyes’.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the impact of economy/money • Globalisation • the culture, society and economy of Wales and its differences to locations around the rest of the world • first and Third World differences; global economy • Minhinick’s authorial voice and opinions.

Or,

Using integrated linguistic and literary approaches, discuss how Minhinnick presents attitudes towards the environment near the end of the twentieth century in *Watching the fire-eater*.

[60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how the environment is presented throughout <i>Watching the fire-eater</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the presentation of the environment in the text as a whole. Candidates are free to discuss different presentations of the environment as long as they consider how Minhinnick explores them. Look for and reward all valid interpretations. These might include: • the contrasts he discovers in 'Rio de Journal' and the way he presents the different ways of life in Rio • the time he spends in the jungle and the impact of Globalisation on indigenous people • the impact of poverty and tourism on the environment • attitudes towards Nuclear Power in 'Chamber of Horrors' • his responses to change in traditional ways of life both in Wales and elsewhere • comments regarding pollution in 'Feeding The Baby' • in 'Demo' his responses to the influence of the World Bank and its impact on the rainforests • his experiences of different cities in America, especially New York, Boston and Washington, and the environmental differences between these – the Mid, and West coast tour in 'Reading the Zones' • his attitude that the countryside is far preferable, and his longing (at times) to return • discussion of Cardiff in 'Dock of the Bay.' Progression at the expense of culture and the environment/nostalgic for a simpler time; Cardiff as a 'green capital' • many descriptions are unflattering: industrialisation, progression and expansion appear to override all concerns relating to the environment or preservation.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • First and Third World expansion • the city as a 'hub' of the economy and closer global connectivity • population expansion and density, differing opportunities and life chances in cities compared to the country • Globalisation and environmental concerns • tourism and poverty • Minhinnick's authorial voice and opinions.

George Orwell: *Down and Out in Paris and London*.

Or,

19. Using integrated linguistic and literary approaches, discuss the ways in which Orwell presents attitudes towards women in the early twentieth century in *Down and Out in Paris and London*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Orwell presents attitudes towards women throughout <i>Down and Out in Paris and London</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the attitudes towards women in the text as a whole. Candidates are free to discuss different presentations of women as long as they consider how Orwell explores them. Look for and reward all valid interpretations. These might include: • the squalor of both living and working conditions experienced by both men and women • Madame F at the Hotel des Trois Moineaux • Charlie's attitude towards the prostitute • Boris and his attitudes towards his mistresses and prostitutes • women seen as objects by most of the men; numerous references to prostitutes • otherwise they are seen as basic entertainment • employment opportunities for women even less available than those for men • Valenti's story about Maria and St Eloise • Charlie and Yvonne; lack of a name for the female cook at the Auberge • Paddy's attitudes towards women 'mixture of longing and hatred' • the song 'Unhappy Bella' • the female tramp he encounters at Lower Binfield.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the nature of the text as a memoir • differences between Paris and London in the early twentieth century • role of women in the early twentieth century • poverty • prostitution and employment.

Or,

20. Using integrated linguistic and literary approaches, discuss Orwell's presentation of attitudes towards class in the early twentieth century in *Down and Out in Paris and London*. [60]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards class are presented throughout <i>Down and Out in Paris and London</i> and use literary and linguistic approaches to show what effects are achieved.
AO2	Candidates need to show understanding of the presentation of class in the text as a whole. Candidates are free to discuss different presentations of class as long as they consider how Orwell explores them. Many responses will focus on the disparity between the rich and the poor. Look for and reward all valid interpretations. These might include: • the extreme examples of poverty experienced by Orwell may also factor, including living on six francs a day, and in some cases even less • corruption of those in positions of authority or power • Boris' aspirations and comments about his previous life • the hierarchic nature evident in those employed in the most menial of jobs, e.g. plongeurs/waiters/chefs and the lack of prospects of the plongeur; the plongeur seen as a slave • attitudes towards immigrants • reference to the Indian rickshaw puller and 'luxuries' of the wealthy • Orwell's comments on the educated middle/upper class and their ideas about a Marxist Utopia – fear of the mob; importance of money • the dehumanisation he experiences in the Spikes of England • Old Etonian he encounters at the Salvation Army • Bozo's attitude that he was a class above the usual beggar; attitudes towards beggars • the favouritism Orwell is shown when he reveals himself as a journalist • class distinction between tramps.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: • the nature of the text as a memoir • living conditions in early twentieth century Paris and London • poverty and opportunities for employment • class system in England • ideas of aspiration and superiority.

Assessment Grid Unit 2 Section B

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 20 marks 17-20 marks	AO2 Analyse ways in which meanings are shaped in texts 15 marks 13-15 marks	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received 25 marks 21-25 marks
5	- 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	- perceptive analysis of how language choices, form and structure affect meaning - mature reading of texts - confident understanding of and appreciation of writers' techniques	- 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	10-12 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	16-20 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	7-9 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	11-15 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	4-6 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	6-10 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	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts	1-5 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		