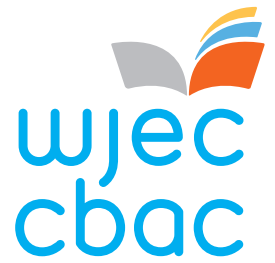


GCE AS/A LEVEL



WJEC GCE AS/A LEVEL in  
ENGLISH LANGUAGE  
AND LITERATURE

ACCREDITED BY WELSH GOVERNMENT

SPECIMEN ASSESSMENT  
MATERIALS

Teaching from 2015

This Welsh Government regulated qualification is not available to centres in England.





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**AS ENGLISH LANGUAGE AND LITERATURE**

**UNIT 1 Comparative Analysis and Creative Writing**

**SPECIMEN PAPER**

**2 hours**

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book.

**INSTRUCTIONS TO CANDIDATES**

Answer question 1 in Section A and question 2 in Section B.  
Write your answers in the separate answer book provided.

**INFORMATION FOR CANDIDATES**

Question 1 in Section A and Question 2 in Section B both carry 60 marks.  
The number of marks is given in brackets at the end of each task in Section B.  
You are advised to spend one hour on each section.

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

## Section A: Comparative analysis of poetry and unseen texts

*Answer the compulsory question.*

*Your response must include:*

- detailed analysis of **Text A**, a poem taken from the **WJEC English Language and Literature Poetry Pre-1900 Anthology**
- close comparative reference to **one** of the two unseen extracts which appear on the following pages.

**Text A:** the poem 'Composed Upon Westminster Bridge' (September 3, 1802) by William Wordsworth

**Text B:** A transcription of an extract taken from the first chapter of the audiobook **Saturday** by Ian McEwan (the novel itself was published in 2006). The central character, Henry Perowne, a neurosurgeon, wakes in the middle of a February night and observes the view from the bedroom window of his London home.

**Text C:** The opening section of the article, **Maybe it's because I'm a Londoner** which appeared in *The Guardian* in March 2009.

**1. Compare and contrast how London is presented in Text A 'Composed Upon Westminster Bridge' and either Text B or Text C.**

**In your response you should:**

- use integrated linguistic and literary approaches to analyse both the poem and your chosen text
- consider how relevant contextual factors have shaped your reading of Text A
- explore connections between the poem and your chosen text, applying linguistic and literary concepts and methods.

[60]

**Text A: 'Composed Upon Westminster Bridge' (September 3, 1802)  
by William Wordsworth**

Earth has not anything to show more fair:  
Dull would he be of soul who could pass by  
A sight so touching in its majesty:  
This City now doth, like a garment, wear  
The beauty of the morning; silent, bare,  
Ships, towers, domes, theatres, and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.  
Never did sun more beautifully steep  
In his first splendour, valley, rock, or hill;  
Ne'er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!

**Text B: a transcription of an extract taken from the audiobook *Saturday*  
by Ian McEwan**

**KEY TO TRANSCRIPTIONS**

(.)	micropause
(1)	timed pause in seconds
<u>black</u>	underlining to indicate stressed syllables
/	rising intonation
\	falling intonation
↑ ↑	raised pitch

from the second floor he faces the night (.) the city in its icy white light (.) the skeletal trees in  
the square (.) and thirty feet below (.) the black arrowhead railings like a row of spears (2)  
there's a degree or two of frost and the air is clear (.) the streetlamp glare hasn't quite  
obliterated all the stars (1) above the Regency façade on the other side of the square  
hang remnants of constellations in the southern sky (.) that particular façade is a  
reconstruction (.) a pastiche (1) wartime Fitzrovia took some hits from the Luftwaffe (1) and  
right behind is the Post Office Tower (.) municipal and seedy by day (.) but at night (.) half-  
concealed and decently illuminated (.) a valiant memorial to more optimistic days (2) and  
now (.) what days are these (.) baffled and fearful (.) he mostly thinks when he takes time

from his weekly round to consider (1) but he doesn't feel that now (.) he leans forwards  
pressing his weight onto his palms against the sill (.) exulting in the emptiness and clarity of  
 the scene his vision always good (1) seems to have sharpened (.) he sees the paving  
 stone mica glistening in the pedestrianised square (.) pigeon excrement hardened by  
 distance and cold into something almost beautiful like a scattering of snow (1) he likes the  
 symmetry of black cast-iron posts and their even darker shadows (.) and the lattice of  
 cobbled gutters (.) the overfull litter baskets suggest abundance rather than squalor (1) the  
 vacant benches set around the circular gardens look benignly expectant of their daily traffic  
 (.) cheerful lunchtime office crowds (.) the solemn studious boys from the Indian hostel (.)  
 lovers in quiet raptures or crisis (.) the crepuscular drug dealers (.) the ruined old lady with  
 her wild (.) haunting calls (.) ↑go away↑ (.) she'll shout for hours at a time (.) and squawk  
 harshly sounding like some marsh bird or zoo creature (.) standing here (.) as immune to the  
 cold as a marble statue (.) gazing towards Charlotte Street (.) towards a foreshortened  
 jumble of scaffolding and pitched roofs (.) Henry thinks the city is a success (.) a brilliant  
 invention (.) a biological masterpiece (.) millions teeming around the accumulated and  
 layered achievements of the centuries (.) as though around a coral reef (.) sleeping (.)  
working (.) entertaining themselves (.) harmonious for the most part (.) nearly everyone  
 wanting it to work

*Printed with permission from Ian McEwan*

**Text C: from *Maybe it's because I'm a Londoner*, an article by Nicholas Lezard in *The Guardian***

## **Maybe it's because I'm a Londoner**

I love my city, but I hate it too. So I am equally pleased and distressed that Americans have turned London into a verb.

Last year the New Yorker incorporated a new term into one of its restaurant reviews: 'Londoned'. A news report this week confirmed its spread. 'Londoned' means –well, the Urban Dictionary is rather good on this kind of thing, so here is their definition: "A stateside expression for being overrated, overpriced and underwhelming." Example: "By the time the day was over I had been truly londoned." (One notes that lower-case "l".) It also suggests you look at the following related terms: "screwed, ripped off, overrated, overpriced, underwhelming".

Let me, before I go any further, get one thing straight: I am a Londoner. I was born here, I have lived about 95% of my life here, I continue to do so, and when I take my children to the top of Primrose Hill and show them the staggering cityscape, I tell them: "that's yours. That's *your* city. And it's the greatest city in the world." At which point I murmur: "After New York, of course."

These days, I am fortunate to live closer to its heart than I ever have, in W1: right in there, in its clotted heart. I love it. I also love London. But I love it in the way you love a mangy, decrepit old dog that you've had since your childhood. It is a love born of loyalty and deep familiarity. Its breath is rotten. Its fur is falling out in clumps. It walks so slowly it takes you an hour to get to the corner shop. It drools and has scant control over its bodily functions. But it's your dog. Seen by someone else, though, it's a pathetic, poignant disaster.

London started dying when they got rid of most of the red phone boxes and then, later, the Routemaster; this much is indisputable. When you no longer care about your street furniture, appreciate what made your town beautiful and unique, then you can no longer be considered a competent caretaker. And the collapse of the infrastructure has become a leitmotif so familiar we hardly even notice it. Take the council policy that any spare money has to be spent by the end of the financial year. This makes driving in London in March a no-no. Cones and emergency traffic lights go up to bugger the traffic around, but look carefully as you inch past: chances are there will be no hole behind them. You know what they're doing? They're londoning you.



## Section B: Creative Writing and Commentary

Answer **all** parts of the compulsory question.

Use Texts A-C from Section A to help you answer **all parts** of Question 2. You may introduce material of your own to help you in your responses.

2. (i) Write **the opening section to a novel** which clearly establishes a sense of place (approximately 200 words). The novel can be any genre (e.g. fantasy, dystopia, romance, horror, etc.) [15]

In the opening section you should:

- use an appropriate narrative viewpoint e.g. first or third person
- include a description of the setting or what the narrator sees
- use an appropriate tone and style.

- (ii) Write **the opening voiceover of a YouTube travel vlog (video blog)**, introducing viewers to your local area (approximately 200 words). [15]

While this is a text written to be spoken, it should not be presented as a transcription.

For your travel **vlog** post you should:

- clearly establish a sense of what your local area is like, using appropriate language choices
- demonstrate clear awareness of audience and purpose
- use an appropriate tone and style.

- (iii) Write **an analytical commentary** that compares and contrasts your choices of style, form and content in **both** the novel extract and the travel **vlog** (approximately 300-400 words). [30]



**AS ENGLISH LANGUAGE AND LITERATURE**

**UNIT 2**

**Drama and Non-Literary Texts**

**SPECIMEN PAPER**

**2 hours**

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book and clean copies (no annotation) of your set texts for this paper.

**INSTRUCTIONS TO CANDIDATES**

Answer **one** question in Section A and **one** question in Section B.  
Write your answers in the separate answer book provided.

**INFORMATION FOR CANDIDATES**

All questions in Section A and Section B carry 60 marks.  
The number of marks is given in brackets at the end of each question or part-question.  
You are advised to spend one hour on each section. In Section A, you are advised to spend 25 minutes on part (i) and 35 minutes on part (ii).

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

**Section A Drama (open-book, clean copy)**

Answer **one** question from this section. Each question is in two parts.

You will need a clean copy (no annotation) of the **set text** which you have studied.

In your responses to **both** parts of the question, you must:

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

and in part (ii) you must also:

- consider the significance and influence of contextual factors.

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

**Either,**

1. (i) Re-read Scene 3, page 32 from “Blanche [softly]: Hello! The Little Boys’ Room is busy right now.” to page 35 “Blanche: Oh! Have you finished? Wait —I’ll turn on the radio.” Using literary and linguistic approaches, comment on the relationship between Blanche and Mitch in this extract. [25]
- (ii) Explore how far Mitch is typical of the play’s New Orleans male society in **at least two** other episodes from *A Streetcar Named Desire*. [35]

**Or,**

2. (i) Re-read Scene 10, page 92 from “Blanche [drawing back]: What are you doing in here?” to page 95 “Blanche: Someone is – Nothing! Hold on, please!” Using literary and linguistic approaches, comment on the presentation of Blanche in this extract. [25]
- (ii) “*I don’t want realism. I want magic!*” Discuss how fantasy is used as an escape from reality in **at least two** other episodes from *A Streetcar Named Desire*. [35]

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

**Either,**

3. (i) Re-read Act 1, page 49 from “Salieri’s Salon”, to the end of the section on page 53. Using integrated literary and linguistic approaches, comment on the relationship between Salieri and Constanze in this extract. [25]
- (ii) Discuss the presentation of Constanze’s role within the courtly life of the play in **at least two** other episodes from *Amadeus*. [35]

**Or,**

4. (i) Re-read Act 2, page 68 from “An Unlit Theatre” to the end of the section on page 71. Using integrated literary and linguistic approaches, discuss the presentation of Mozart, Rosenberg and Salieri in this extract. [25]
- (ii) Discuss how Shaffer presents the significance of deception in the society and period of the play in **at least two** other episodes from *Amadeus*. [35]

**Tom Stoppard: *Shakespeare in Love* (Faber)**

**Either,**

5. (i) Re-read page 64 from “EXT. THE RIVER. VIOLA’S BOAT. NIGHT.” to page 67 “*But Will has gone.*” Using integrated literary and linguistic approaches, discuss the relationship between Will and Viola in this extract. [25]
- (ii) Discuss how Stoppard makes dramatic use of disguise and deception in **at least two** other episodes from *Shakespeare in Love*. [35]

**Or,**

6. (i) Re-read page 146 from “INT. THE CURTAIN THEATRE. AUDITORIUM/STAGE. DAY” to page 150 “*She splashes her way into her carriage, which departs.*” Using integrated literary and linguistic approaches, discuss the presentation and importance of Queen Elizabeth in this extract. [25]
- (ii) Discuss how Stoppard presents attitudes towards women in **at least two** other episodes from *Shakespeare in Love*. [35]

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

**Either,**

7. (i) Re-read Act 1, page 28 from “Martha: Well, like I say, it was twenty years ago” to page 30 “George: You’re dead! Pow! You’re dead!” Using integrated literary and linguistic techniques, discuss the presentation of Martha in this extract. [25]
- (ii) Explore the significance and influence of fathers within family life in American society in **at least two** other episodes from *Who's Afraid of Virginia Woolf?* [35]

**Or,**

8. (i) Re-read Act 3, page 106 from “Martha: The moon does *not* come back up” to page 108 “Martha: Amen.” Using integrated literary and linguistic techniques, discuss the relationship between George and Martha in this extract. [25]
- (ii) Discuss how Albee exposes the failings in American society of the 1960s in **at least two** other episodes from *Who's Afraid of Virginia Woolf?* [35]

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

**Either,**

9. (i) Re-read Act 2 Scene 1 from page 55 “(Sounds of children’s chatter and train noises.)” to page 59 “(LIL helps EVA up.)”. Using integrated literary and linguistic approaches, discuss how Samuels uses the relationship between Lil and Eva to explore the effects war has on children in this extract. [25]
- (ii) Discuss Samuels’ presentation of the effects war has on children in **at least two** other episodes from *Kindertransport*. [35]

**Or,**

10. (i) Re-read Act 1 Scene 1 from page 16 “(The shadow of the RATCATCHER hovers.)” to the end of the scene on page 21. Using integrated literary and linguistic approaches, discuss how Samuels presents the significance of journeys in this extract. [25]
- (ii) Discuss how Samuels shows the impact of journeys on Eva in **at least two** other episodes of *Kindertransport*. [35]

**Section B: Non-literary texts (open-book, clean copy)**

Answer **one** question from this section.

You will need a clean copy (no annotation) of the **set text** which you have studied for this section.

In your response, you must:

- use integrated literary and linguistic approaches
- analyse how meanings are shaped
- consider the significance and influence of contextual factors.

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

**Either,**

11. Using integrated linguistic and literary approaches, discuss Ashworth's presentation of poverty in *Once in a House on Fire*. [60]

**Or,**

12. "Hope is being able to see that there is light despite all of the darkness." Using integrated linguistic and literary approaches, discuss how Ashworth's memoir presents the hope and despair experienced at the time she grew up in *Once in a House on Fire*. [60]

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

**Either,**

13. Using integrated linguistic and literary approaches, explore how Capote presents the American landscape in *In Cold Blood*. [60]

**Or,**

14. Using integrated linguistic and literary approaches, discuss how Capote presents different kinds of love relationships in *In Cold Blood*. [60]

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

**Either,**

15. Using integrated linguistic and literary approaches, explore how Eggers presents his personal response to challenging situations in *A Heartbreaking Work of Staggering Genius*. [60]

**Or,**

16. Using integrated linguistic and literary approaches, discuss how Eggers presents ideas about parenting at the time he was writing in *A Heartbreaking Work of Staggering Genius*. [60]

**Robert Minhinnick: *Watching the Fire-Eater* (Seren)**

**Either,**

17. Using integrated linguistic and literary approaches, discuss how Minhinnick presents the idea of home in *Watching the Fire-Eater*. [60]

**Or,**

18. Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of various attitudes towards women in *Watching the Fire-Eater*. [60]

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

**Either,**

19. Using integrated linguistic and literary approaches, discuss how Orwell presents city life in the early twentieth century in *Down and Out in Paris and London*. [60]

**Or,**

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



**A LEVEL ENGLISH LANGUAGE AND LITERATURE**

**UNIT 3**

**Shakespeare**

**SPECIMEN PAPER**

**2 hours**

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book.

**INSTRUCTIONS TO CANDIDATES**

Answer one question in Section A and one question in Section B.  
The same Shakespeare play must be chosen for both Section A and Section B.  
Write your answers in the separate answer book provided.

**INFORMATION FOR CANDIDATES**

Questions in Section A carry 40 marks.  
Questions in Section B carry 80 marks.  
The number of marks is given in brackets at the end of each question or part-question.  
As a guide, in Section A you are advised to spend 45 minutes and you are advised to spend 1 hour 15 minutes on Section B.

You are reminded of the need for clear presentation in your answers.  
Assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.



**Section A: Shakespeare extract (closed -book)**

**Answer one question from this section.**

**Either,**

***Antony and Cleopatra***

1. By focusing on the literary and linguistic techniques used, explore how Shakespeare presents the character of Pompey in this extract from **Act 2, Scene 1**. [40]

<b>POMPEY</b>	I shall do well. The people love me, and the sea is mine; My powers are crescent, and my auguring hope Says it will come to th' full. Mark Antony In Egypt sits at dinner, and will make No wars without doors. Caesar gets money where He loses hearts. Lepidus flatters both, Of both is flatter'd; but he neither loves, Nor either cares for him.
<b>MENAS</b>	Caesar and Lepidus Are in the field. A mighty strength they carry. Where have you this? 'Tis false.
<b>POMPEY</b>	From Silvius, sir.
<b>MENAS</b>	He dreams. I know they are in Rome together, Looking for Antony. But all the charms of love, Salt Cleopatra, soften thy wan'd lip! Let witchcraft join with beauty, lust with both! Tie up the libertine in a field of feasts, Keep his brain fuming; Epicurean cooks Sharpen with cloyless sauce his appetite; That sleep and feeding may prorogue his honour Even till a Lethe'd dulness!
<b>POMPEY</b>	
<b>Enter VARRIUS</b>	
<b>VARRIUS</b>	How now, Varrius! This is most certain that I shall deliver: Mark Antony is every hour in Rome Expected. Since he went from Egypt 'tis A space for further travel.
<b>POMPEY</b>	I could have given less matter A better ear. Menas, I did not think This amorous surfeiter would have donn'd his helm For such a petty war; his soldiership Is twice the other twain. But let us rear The higher our opinion, that our stirring Can from the lap of Egypt's widow pluck The ne'er-lust-wearied Antony.
<b>MENAS</b>	I cannot hope Caesar and Antony shall well greet together: His wife that's dead did trespasses to Caesar; His brother warr'd upon him; although, I think, Not mov'd by Antony.

**POMPEY**

I know not, Menas,  
How lesser enmities may give way to greater.  
Were't not that we stand up against them all,  
'Twere pregnant they should square between themselves;  
For they have entertained cause enough  
To draw their swords. But how the fear of us  
May cement their divisions and bind up  
The petty difference we yet not know.

*Or,*

***King Lear***

2. By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension in this extract from **Act 2, Scene 1**. [40]

**EDMUND**

The duke be here to-night? The better! best!  
This weaves itself perforce into my business.  
My father hath set guard to take my brother;  
And I have one thing, of a queasy question,  
Which I must act: briefness and fortune, work!  
Brother, a word! Descend. Brother, I say!

*Enter EDGAR*

My father watches: O sir, fly this place;  
Intelligence is given where you are hid;  
You have now the good advantage of the night:  
Have you not spoken 'gainst the Duke of Cornwall?  
He's coming hither, now, i' the night, i' the haste,  
And Regan with him. Have you nothing said  
Upon his party 'gainst the Duke of Albany?  
Advise yourself.

**EDGAR**

I am sure on't, not a word.

**EDMUND**

I hear my father coming. Pardon me,  
In cunning I must draw my sword upon you.  
Draw; seem to defend yourself; now quit you well.  
Yield; come before my father. Light, ho, here!  
Fly, brother.-Torches, torches! -So, farewell.

*[Exit EDGAR]*

Some blood drawn on me would beget opinion

*[Wounds his arm]*

Of my more fierce endeavour: I have seen drunkards

Do more than this in sport. - Father, father!

Stop, stop! No help?

*Enter GLOUCESTER, and Servants with torches*

**GLOUCESTER**

Now, Edmund, where's the villain?

**EDMUND**

Here stood he in the dark, his sharp sword out,  
Mumbling of wicked charms, conjuring the moon  
To stand's auspicious mistress.

**GLOUCESTER**

But where is he?

**EDMUND**

Look, sir, I bleed.

**GLOUCESTER**

Where is the villain, Edmund?

**EDMUND GLOUCESTER** Fled this way, sir. When by no means he could--  
Pursue him, ho! Go after. [*Exeunt Servants*  
By no means what?

**EDMUND** Persuade me to the murder of your lordship;  
But that I told him the revenging gods  
'Gainst parricides did all their thunders bend;  
Spoke with how manifold and strong a bond  
The child was bound to th' father. Sir, in fine,  
Seeing how loathly opposite I stood  
To his unnatural purpose, in fell motion,  
With his prepared sword, he charges home  
My unprovided body, latch'd mine arm;  
But when he saw my best alarum'd spirits,  
Bold in the quarrel's right, rous'd to the encounter,  
Or whether gasted by the noise I made,  
Full suddenly he fled.

Or,

***Much Ado About Nothing***

3. By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents the character of Benedick in this extract from **Act 2, Scene 1**. [40]

*Re-enter DON PEDRO*

**DON PEDRO** Now, signior, where's the Count? Did you see him?  
**BENEDICK** Troth, my lord, I have played the part of Lady Fame.  
I found him here as melancholy as a lodge in a  
warren; I told him, and I think I told him true,  
that your Grace had got the good will of this young  
lady; and I off'ed him my company to a willow-tree,  
either to make him a garland, as being forsaken, or  
to bind him up a rod, as being worthy to be whipt.  
**DON PEDRO** To be whipt! What's his fault?  
**BENEDICK** The flat transgression of a schoolboy, who, being  
overjoyed with finding a bird's nest, shows it his  
companion, and he steals it.  
**DON PEDRO** Wilt thou make a trust a transgression? The  
transgression is in the stealer.  
**BENEDICK** Yet it had not been amiss the rod had been made,  
and the garland too; for the garland he might have  
worn himself, and the rod he might have bestowed on  
you, who, as I take it, have stol'n his bird's nest.  
**DON PEDRO** I will but teach them to sing, and restore them to  
the owner.  
**BENEDICK** If their singing answer your saying, by my faith,  
you say honestly.  
**DON PEDRO** The Lady Beatrice hath a quarrel to you; the  
gentleman that danc'd with her told her she is much  
wrong'd by you.  
**BENEDICK** O, she misused me past the endurance of a block;  
an oak but with one green leaf on it would have

answered her; my very visor began to assume life and scold with her. She told me, not thinking I had been myself, that I was the Prince's jester, that I was duller than a great thaw; huddling jest upon jest with such impossible conveyance upon me that I stood like a man at a mark, with a whole army shooting at me. She speaks poniards, and every word stabs; if her breath were as terrible as her terminations, there were no living near her; she would infect to the north star. I would not marry her though she were endowed with all that Adam had left him before he transgress'd; she would have made Hercules have turn'd spit, yea, and have cleft his club to make the fire too. Come, talk not of her; you shall find her the infernal Ate in good apparel. I would to God some scholar would conjure her; for certainly, while she is here, a man may live as quiet in hell as in a sanctuary; and people sin upon purpose, because they would go thither; so, indeed, all disquiet, horror and perturbation, follows her.

### ***Othello***

4. By focusing closely on the literary and linguistic techniques used, explore Shakespeare's presentation of Desdemona and Cassio in this extract from **Act 3, Scene 3**. [40]

*Enter DESDEMONA, CASSIO, and EMILIA*

<b>DESDEMONA</b>	Be thou assur'd, good Cassio, I will do All my abilities in thy behalf.
<b>EMILIA</b>	Good madam, do: I warrant it grieves my husband, As if the case were his.
<b>DESDEMONA</b>	O, that's an honest fellow. Do not doubt, Cassio, But I will have my lord and you again As friendly as you were.
<b>CASSIO</b>	Bounteous madam, Whatever shall become of Michael Cassio, He's never any thing but your true servant.
<b>DESDEMONA</b>	I know't - I thank you. You do love my lord; You have known him long; and be you well assur'd He shall in strangeness stand no farther off Than in a politic distance.
<b>CASSIO</b>	Ay, but, lady, That policy may either last so long, Or feed upon such nice and waterish diet, Or breed itself so out of circumstances, That, I being absent and my place supplied, My general will forget my love and service.
<b>DESDEMONA</b>	Do not doubt that; before Emilia here I give thee warrant of thy place. Assure thee, If I do vow a friendship, I'll perform it To the last article. My lord shall never rest; I'll watch him tame, and talk him out of patience; His bed shall seem a school, his board a shrift;



I'll intermingle everything he does  
 With Cassio's suit. Therefore be merry, Cassio;  
 For thy solicitor shall rather die  
 Than give thy cause away.

*Enter OTHELLO and IAGO.*

**EMILIA** Madam, here comes my lord.  
**CASSIO** Madam, I'll take my leave.  
**DESDEMONA** Why, stay, and hear me speak.  
**CASSIO** Madam, not now: I am very ill at ease,  
 Unfit for mine own purposes.  
**DESDEMONA** Well, do your discretion.  
*Exit CASSIO.*

**IAGO** Ha! I like not that.  
**OTHELLO** What dost thou say?  
**IAGO** Nothing, my lord: or if - I know not what.  
**OTHELLO** Was not that Cassio parted from my wife?  
**IAGO** Cassio, my lord! No, sure, I cannot think it,  
 That he would sneak away so guilty-like,  
 Seeing you coming.  
**OTHELLO** I do believe 'twas he.

*Or,*

### ***The Tempest***

5. By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents both Stephano and Trinculo in this extract from **Act 3, Scene 2**.

[40]

*Enter CALIBAN, STEPHANO, and TRINCULO*

**STEPHANO** Tell not me - when the butt is out we will drink  
 water, not a drop before; therefore bear up, and  
 board 'em. Servant-monster, drink to me.

**TRINCULO** Servant-monster! the folly of this island! They  
 say there's but five upon this isle: we are three  
 of them; if th' other two be brain'd like us, the  
 state totters.

**STEPHANO** Drink, servant-monster, when I bid thee; thy eyes  
 are almost set in thy head.

**TRINCULO** Where should they be set else? He were a brave  
 monster indeed, if they were set in his tail.

**STEPHANO** My man-monster hath drown'd his tongue in sack.  
 For my part, the sea cannot drown me; I swam, ere I  
 could recover the shore, five and thirty leagues, off  
 and on. By this light, thou shalt be my lieutenant,  
 monster, or my standard.

**TRINCULO** Your lieutenant, if you list; he's no standard.  
**STEPHANO** We'll not run, Monsieur Monster.  
**TRINCULO** Nor go neither; but you'll lie like dogs, and yet say  
 nothing neither.

**STEPHANO** Moon-calf, speak once in thy life, if thou beest a  
 good moon-calf.

**CALIBAN** How does thy honour? Let me lick thy shoe.

<b>TRINCULO</b>	I'll not serve him; he is not valiant. Thou liest, most ignorant monster: I am in case to justle a constable. Why, thou debosh'd fish, thou, was there ever man a coward that hath drunk so much sack as I today? Wilt thou tell a monstrous lie, being but half a fish and half a monster?
<b>CALIBAN</b>	Lo, how he mocks me! Will thou let him, my lord?
<b>TRINCULO</b>	'Lord' quoth he! That a monster should be such a natural!
<b>CALIBAN</b>	Lo, lo, again! Bite him to death, I prithee.
<b>STEPHANO</b>	Trinculo, keep a good tongue in your head; if you prove a mutineer - the next tree! The poor monster's my subject and he shall not suffer indignity.
<b>CALIBAN</b>	I thank my noble lord. Will thou be pleas'd to hearken once again to the suit I made to thee?
<b>STEPHANO</b>	Marry, will I; kneel and repeat it; I will stand, and so shall Trinculo.

**Section B: Shakespeare essay (closed book)**

***Answer one question from this section.***

*In your response you must:*

- *use integrated literary and linguistic approaches*
- *analyse how meanings are shaped*
- *consider the significance and influence of contextual factors.*

***Antony and Cleopatra***

***Either,***

6. Explore how love for Cleopatra transforms Antony's traditional attitudes and values in *Antony and Cleopatra*. [80]

***Or,***

7. Explore the significance and influence of soldiers and the military context in *Antony and Cleopatra*. [80]

***King Lear***

***Either,***

8. "Anything cracked will shatter at a touch." Discuss how the weakness of those in power destroys relationships and society as a whole in *King Lear*. [80]

***Or,***

9. Explore the presentation of different attitudes towards death in *King Lear*. [80]

***Much Ado About Nothing***

***Either,***

10. Explore how Shakespeare uses attitudes towards love and marriage in *Much Ado About Nothing* as a source of comedy. [80]

***Or,***

11. Consider the significance and influence of a patriarchal society in the development of Claudio's attitudes and behaviour in *Much Ado About Nothing*. [80]



***Othello***

***Either,***

12. Discuss Emilia's contribution to the social and moral codes of behaviour in *Othello*. [80]

***Or,***

13. Consider whether the conclusion to the play is effective in terms of presenting Othello as a tragic hero. [80]

***The Tempest***

***Either,***

14. "The isle is full of noises." Examine the different ways in which Shakespeare makes dramatic use of sound and music in *The Tempest*. [80]

***Or,***

15. Discuss how Shakespeare uses Miranda and Ferdinand to present social and political issues in *The Tempest*. [80]



**A LEVEL**

**ENGLISH LANGUAGE AND LITERATURE**

**UNIT 4**

**Unseen Texts and Prose Study**

**SPECIMEN PAPER**

**2 hours**

### **ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book, and a clean copy (no annotation) of the set text you have studied for Section B.

### **INSTRUCTIONS TO CANDIDATES**

Answer the compulsory question in Section A and one question from Section B.  
Write your answers in the separate answer book provided.

### **INFORMATION FOR CANDIDATES**

Both sections carry 60 marks each.

The number of marks is given in brackets at the end of each question or part-question.  
As a guide, you are advised to spend an hour on Section A and an hour on Section B.

You are reminded of the need for orderly, clear presentation in your answers.

Assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

## Section A: Comparative Analysis of Unseen Texts

Answer the following compulsory question.

1. This question is based on all three texts below.

### Text A

The poem 'The School in August' by Philip Larkin, written in 1943.

### Text B

An extract from *Cider with Rosie*, Laurie Lee's autobiography, published in 1959. In this chapter entitled *Village School*, Lee recalls his schooling in the 1920s.

### Text C

A transcript from *So You Think You Can Teach*, shown on Channel 5 in February 2005. Celebrities teach for a week in a primary school. Janet Street-Porter is talking to the Headteacher after teaching for a week at his school.

**Using integrated approaches, compare and contrast the presentation of schools in Texts A – C.**

In your response you should:

- use integrated linguistic and literary approaches to analyse the texts;
- show understanding of the meanings in each text;
- explore the similarities and differences between the texts.

[60]

**Text A: 'The School in August' by Philip Larkin**

The cloakroom pegs are empty now,  
And locked the classroom door,  
The hollow desks are lined with dust,  
And slow across the floor  
A sunbeam creeps between the chairs  
Till the sun shines no more.

Who did their hair before this glass?  
Who scratched 'Elaine loves Jill'  
One drowsy summer sewing-class  
With scissors on the sill?  
Who practised this piano  
Whose notes are now so still?

Ah, notices are taken down,  
And scorebooks stowed away,  
And seniors grow tomorrow  
From the juniors today,  
And even swimming groups can fade,  
Games mistresses turn grey.

**Text B: from *Cider with Rosie* by Laurie Lee**

Our village school was poor and crowded, but in the end I relished it. It had a lively reek of steaming life: boys' boots, girls' hair, stoves and sweat, blue ink, white chalk, and shavings. We learnt nothing abstract or tenuous there – just simple patterns of facts and letters, portable tricks of calculation, no more than was needed to measure a shed, write out a bill, read a swine-disease warning. Through the dead hours of the morning, through the long afternoons, we chanted away at our tables. Passers-by could hear our rising voices in our bottled-up room on the bank: 'Twelve-inches-one-foot. Three-feet-make-a-yard. Fourteen-pounds-make-a-stone. Eight-stone-a-hundredweight.' We absorbed figures as primal truths declared by some ultimate power. Unhearing, unquestioning, we rocked to our chanting, hammering the gold nails home. 'Twice-two-are-four. One-God-is-Love. One-Lord-is-King. One-King-is-George. One-George-is-Fifth...'. So it was always, had been, would be for ever; we asked no questions; we didn't hear what we said; yet neither did we ever forget it.

So do I now, through the reiterations of those days, recall the schoolroom which I scarcely noticed. Miss Wardley in glory on her high desk throne, her long throat tinkling with glass. The bubbling stove with its chink of red fire; the old world map as dark as tea; dead field-flowers in jars on the windowsills; the cupboard yawning with dog-eared books. Then the boys and the girls, the dwarfs and the cripples; the slow fat ones and the quick bony ones; giants and louts, angels and squinters – Walt Kerry, Bill Timbrell, Spadge Hopkins, Clergy Green, the Ballingers and the Browns, Betty Gleed, Clarry Hogg, Sam and Sixpence, Poppy and Jo – we were ugly and beautiful, scrofulous, warted, ring-wormed, and scabbed at the knees, we were noisy, crude, intolerant, cruel, stupid, and superstitious. But we moved together out of the clutch of the Fates, inhabitants of a world without doom; with a scratching, licking and chewing of pens, a whisper and passing of jokes, a titter of tickling, a grumble of labour, a vague stare at the wall in a dream....

*from Cider with Rosie by Laurie Lee, published by The Hogarth Press and Vintage Books.  
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**TEXT C: an extract from *So You Think You Can Teach* (Janet Street-Porter on primary school teaching)**

**Key to discourse features**

word underlining indicates a stressed syllable

(.) a micropause

/ rising intonation

\ falling intonation

don't get me wrong I've really enjoyed it (.) but you sit your children in desks all facing  
different ways (.) what a nightmare (.) in your democratic way ya don't wanna be seen as  
curmudgeonly old Cliff<sup>1</sup> with them all facing the front because it's a bit Victorian or old fash  
let me just tell you it's got a lot of things going for it (.) facing the front so uh(.) when the kids  
(.) er when I'm reading to them they're all facing me (.) no problemo (.) minute they're back  
at the tables it's very very difficult and so you know it's like you've got so frightened of being  
seen as a disciplinarian or y'know too rigid so you don't give out prizes (,)you don't have  
class rankings(.) no-one's a failure (.) well (.) get a grip (.) cos out there in the real world  
there are failures (.) so what's wrong with startin that idea at school

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1. Cliff Knight, Headteacher at Abbey Meadows Primary School

**Section B: Prose Study (open-book, clean copy)**

Answer **one** of the questions below.

You will need a 'clean' copy (no annotation) of the text which you have studied for this section in order to answer one of the following questions

Your response must include sustained reference to one of the texts from the prescribed list below:

<b>Margaret Atwood: <i>The Handmaid's Tale</i></b>
<b>Jane Austen: <i>Emma</i></b>
<b>Charles Dickens: <i>Great Expectations</i></b>
<b>Thomas Hardy: <i>Tess of the D'Urbervilles</i></b>
<b>Alice Walker: <i>The Color Purple</i></b>

Either,

2. Discuss how the theme of wrongdoing is presented in the text you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors. [60]

Or,

3. "*Happy families are all alike; every unhappy family is unhappy in its own way.*" Examine the presentation of family relationships in the text you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors. [60]

Or,

4. Consider some of the effects of the use of dialogue in the text you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors. [60]

Or,

5. Consider the influences of the narrator and narrative voices in the text you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors. [60]

Or,

6. "*Money alone sets all the world in motion.*" Examine the presentation of wealth and/or poverty in the text you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors. [60]

## AS Unit 1: Comparative Analysis and Creative Writing

### 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 band best fits the performance of the candidate for each assessment objective in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the full range of marks is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

**Section A Comparative Analysis****Section A Mark Allocation**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>60 marks</b>	<b>15</b>	<b>15</b>	<b>15</b>	<b>15</b>

**Question 1**

**Compare and contrast how London is presented in Text A ‘Composed Upon Westminster Bridge’ and *either* Text B or Text C.**

The following guidelines contain indicative content and possible approaches candidates may use in their response. 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.



	<b>Compulsory: Text A 'Composed Upon Westminster Bridge'</b>	<b>Text B: <i>Saturday</i></b>	<b>Text C: <i>Maybe it's because I'm a Londoner</i></b>
<b>AO1</b>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>the sonnet form (octave, sestet)</li> <li>iambic pentameter</li> <li>enjambement and end-stopped lines,</li> <li>rhyme scheme</li> <li>exclamation marks</li> <li>the immediacy of the present tense</li> <li>opening sentence in an emphatic declarative mood</li> <li>negative adverb 'not' emphasizes the strength of the poet's feelings</li> <li>comparative phrase 'more fair'</li> <li>foregrounded adjective 'Dull'</li> <li>use of the indefinite article '<u>a</u> sight', '<u>a</u> calm'</li> <li>intensifier 'so'</li> <li>abstract nouns 'majesty', 'beauty', 'splendour';</li> <li>archaic verbs 'doth', 'glideth'</li> <li>adverbial of time 'now'</li> <li>simile 'like a garment'</li> <li>descriptive adjectives 'silent', 'bare', 'smokeless'</li> <li>syndetic list of man-made features 'Ships, towers, domes, theatres, and temples'</li> <li>lexical sets of concrete nouns – the man-made 'ships', 'towers' etc., juxtaposed with the naturalistic 'fields', 'valley', 'rock' and 'sky'</li> <li>consonance 'bright and glittering';</li> <li>first person address 'I'</li> <li>repeated adverb 'Never', 'Ne'er'</li> <li>personification of the sun and the river</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>the use of the omniscient narrator</li> <li>continuous prose</li> <li>third person narrative</li> <li>present tense</li> <li>stressed phoneme in the noun '<u>city</u>'</li> <li>the use of stress within the noun phrase '<u>skeletal trees</u>'</li> <li>stressed comparative '<u>more</u>'</li> <li>sibilant alliteration 'southern sky'</li> <li>lexical set of 'stars', 'constellation' sky'</li> <li>use of weather imagery 'icy white light', 'frost', 'snow'</li> <li>declarative sentences, some lengthened by use of the dash</li> <li>raised pitch on the sharp imperative exclamative – old lady's voice</li> <li>simple parallelism of 'He leans...He sees...He likes'</li> <li>brief parenthesis</li> <li>asyndetic list of daytime visitors to the square 'cheerful...calls'</li> <li>tripling of praise for the city 'a success...masterpiece'</li> <li>use of stress within the tripling of continuous verbs 'sleeping...themselves'</li> <li>stressed phoneme in the verb '<u>exulting</u>' establishes attitude</li> <li>syndetic pair of abstract nouns 'emptiness and clarity'</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>bold title indicating writer's attitude</li> <li>emboldened strapline/subtitle expressing his ambivalence</li> <li>continuous prose</li> <li>quotation from the Urban Dictionary and for Lezard's words to his children</li> <li>second person determiner '<i>your city</i>' italicised in para. 2</li> <li>introduces coinage of verb 'to london', followed by the writer's viewpoint, the nature of his love and some of the city's faults, returning to the coined verb to create cohesion and close the section</li> <li>chiefly first person singular pronoun 'I'; also plural 'we' in para. 4</li> <li>second person to address children in para. 2 and the reader elsewhere</li> <li>third person 'they' for local government</li> <li>genderless pronoun 'it' objectifying the old dog</li> <li>mainly declarative mood</li> <li>compound – complex declarative in para. 2</li> <li>occasional imperatives 'Let me..', 'look carefully'</li> <li>elliptical interrogative 'You...doing?'</li> <li>short simple declarative 'I love it' in para.3</li> <li>mainly present tense; some past tense</li> </ul>

	<p>'his...will', the houses 'asleep' and the City 'mighty heart'</p> <ul style="list-style-type: none"> <li>• archaic/poetic elision 'ne'er';</li> <li>• interjection 'Dear God!'</li> <li>• sibilance 'houses seem asleep'</li> <li>• conjunction 'And'</li> </ul>	<ul style="list-style-type: none"> <li>• unglamorous concrete nouns 'excrement', 'posts', 'litter baskets', 'benches'</li> <li>• choice of abstract noun 'abundance' over 'squalor'</li> <li>• choice of adverb 'benignly'</li> <li>• plural nouns 'crowds', 'boys', etc.</li> <li>• varied pre-modification for daytime visitors 'cheerful', 'solemn', 'ruined'</li> <li>• post-modification of lovers 'in ...raptures or crisis'</li> <li>• stressed plosives in the noun phrase 'drug dealers'</li> <li>• proper noun 'Charlotte Street'</li> <li>• confident abstract nouns in para. 2 'success', 'achievements', 'triumph'</li> <li>• merging of art and science in the <b>intonated</b> noun phrase 'biological masterpiece'</li> <li>• some high register lexis e.g. adjectives 'crepuscular',</li> <li>• similes 'like...snow', 'like...creature', 'as...reef', 'like a row of spears'</li> <li>• personification of benches as 'benignly expectant'</li> <li>• extended image of the reef to suggest density and pace of city life</li> <li>• Henry's scientific approach – regarding the city as a living organism</li> <li>• stressed onomatopoeic verb 'squawk' for a discordant note</li> </ul>	<p>verbs in para. 1 and 4</p> <ul style="list-style-type: none"> <li>• parallelism of 'I love...I hate' in subtitle</li> <li>• adverbials of time 'Last year', 'this week' to provide immediate context</li> <li>• parenthesis in para. 1</li> <li>• asyndetic list 'screwed...underwhelming.'</li> <li>• foregrounded conjunction 'And' in para. 2 and 4</li> <li>• foregrounded contrastive conjunction 'But' in para. 3</li> <li>• intertextuality in the title</li> <li>• use of opposites in the subtitle</li> <li>• verbal filler 'well' increases conversational tone</li> <li>• proper noun 'Primrose Hill' and postcode 'W1'</li> <li>• admiring noun phrase 'the staggering cityscape'</li> <li>• second person pronoun and determiner 'yours...your city'</li> <li>• superlative modifier in 'the greatest city'</li> <li>• bathos 'After New York, of course.'</li> <li>• personifying pre-modified noun phrase 'its clotted heart', suggesting ill-health</li> <li>• lexical repetition of 'love' as a verb and a noun</li> <li>• multiple modification in 'mangy, decrepit old dog'</li> <li>• humorous dog analogy developed into extended metaphor</li> <li>• emotive abstract nouns 'loyalty' and 'familiarity'</li> <li>• plosive alliteration in noun phrase 'pathetic, poignant disaster'</li> </ul>
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			<ul style="list-style-type: none"> <li>• personification of 'London ... dying'</li> <li>• metaphorical use of 'furniture and 'caretaker'</li> <li>• mixed register, from higher register nouns 'infrastructure', 'leitmotif' to expletive 'bugger'</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Candidates should use coherent written expression within their response.</b></li> </ul>		
<b>AO2</b>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the unusual subject content for a Romantic poet</li> <li>• the Romantic influence on the way Wordsworth perceives the city</li> <li>• the unstereotypical images of London presented in the poem – particularly to a modern reader</li> <li>• how the poet provides a snapshot of the city frozen in time</li> <li>• Wordsworth's admiration for the scene before him</li> <li>• the comparison of the city with nature</li> <li>• the way Wordsworth connects feelings to the city</li> <li>• the stillness of the scene that Wordsworth observes</li> <li>• how Wordsworth links the city to the power and beauty of nature</li> <li>• how Wordsworth conveys the city's superiority to nature</li> <li>• the spiritual effect the city has on Wordsworth – how the poem celebrates a breathtaking moment of revelation.</li> </ul>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• how in this extract McEwan explores an unusual quiet moment in his protagonist's life</li> <li>• visual observation is followed by memories of the daytime square, admiration of the city's success as a whole and recognition of the contributions of past and present</li> <li>• how McEwan firmly establishes the setting as well as his character's observant habits and capacity for imagination</li> <li>• how as a lone observer of the empty night scene, Henry is comforted and inspired by his neighbourhood, recalling its daytime variety</li> <li>• how this leads Henry to a more general appreciation of the whole city as a remarkable phenomenon</li> <li>• how within Henry's own square, the architecture of the past is not only preserved but enhanced by the technology of the present</li> <li>• <b>the juxtaposition of the architectural structures with nature</b></li> <li>• how McEwan has given Henry a profession implying both academic achievement and material success,</li> </ul>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the fact that this is a piece of 21st century journalism apparently provoked by unflattering American usage of 'London' as a new verb</li> <li>• how the text provides a personal exploration of unconditional love, moving on to exasperation</li> <li>• how the text is written with an entertaining, humorous slant</li> <li>• how the text would appeal particularly to Londoners</li> <li>• how the text also addresses the theme of loyalty, of defending one's own against criticism from outsiders</li> <li>• the music hall song used for the title which suggests more mature readers and underlines the subjectivity of the piece</li> <li>• how in this section Lezard manages little in the way of defence, targeting council policy as a source of annoyance to residents.</li> </ul>

		<p>confirmed by his living in the 'perfect square'; the reader can expect him to take an analytical and introspective approach</p> <ul style="list-style-type: none"> <li>the concluding sentence of the extract and how it undermines the previous two paragraphs by suggesting that his current optimism is atypical and transient.</li> </ul>	
	<ul style="list-style-type: none"> <li><b>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</b></li> <li><b>Candidates should consider <u>HOW</u> London is presented. The focus should be on HOW meaning is created.</b></li> <li><b>Reward all valid interpretations.</b></li> </ul>		
<b>AO3</b>	<p>Candidates may discuss a number of contextual points in relation to the poem.</p> <p>Reward contextual points where they are used relevantly. There should be a clear focus on the link between the context and the actual meaning of the poem.</p>		
<b>AO4</b>	<ul style="list-style-type: none"> <li>Candidates need to demonstrate awareness of the similarities and differences between the poem and the unseen text they have chosen.</li> <li>Candidates should compare and contrast the texts in terms of style, attitudes and meanings.</li> <li>Candidates are likely to make connections in terms of literary and linguistic features used – well-informed responses will link those features to meaning and make more meaningful connections.</li> <li>The majority of candidates are likely to make connections in terms of context and how it affects the way London is represented by the writer.</li> <li>Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. literary movements, historical events).</li> <li><b>Reward all valid and meaningful connections.</b></li> </ul>		

**Assessment Grid for Unit 1 Section A**

<b>Band</b>	<b>AO1</b> <b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>  <b>(15 marks)</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>(15 marks)</b>	<b>AO3</b> <b>Demonstrate the significance and influence of contexts in which texts are produced and received</b>  <b>(15 marks)</b>	<b>AO4</b> <b>Explore connections across texts, informed by linguistic and literary concepts and methods</b>  <b>(15 marks)</b>
<b>5</b>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of texts</li> <li>confident understanding of and appreciation of writers' techniques</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>confident evaluation of impact of contextual factors in shaping the production and reception of texts</li> <li>confident grasp of overview</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>confident understanding of the similarities and differences between the set poem and unseen text</li> <li>productive, discerning connections, firmly linked to question focus</li> </ul>
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>purposeful use of terminology</li> <li>clearly understands and applies relevant concepts and methods</li> <li>accurate and coherent written expression</li> <li>effectively organised and shaped response</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of texts</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>sound awareness of the influence of contextual factors on the production and reception of texts</li> <li>secure grasp of overview</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>secure understanding of similarities and differences between the set poem and unseen text</li> <li>secure and sound exploration of connections, with a clear and sensible link to question focus</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>reasonable use of terminology</li> <li>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>generally accurate and coherent written expression</li> <li>clearly organised</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of texts</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/linguistic features</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>sensible awareness of the influence of contextual factors on the production and reception of texts</li> <li>sensible grasp of overview</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>reasonable understanding of the similarities and differences between the set poem and unseen text</li> <li>some sensible connections, generally linked to question focus</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>basic use of key terminology, though may include some inaccuracy</li> <li>basic understanding of concepts and methods</li> <li>lapses in quality of written expression</li> <li>straightforward organisation</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>basic analysis of how language choices, form and structure affect meaning</li> <li>awareness of key linguistic/ literary features</li> <li>straightforward understanding of texts with some generalisation and simplification</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>basic awareness of the influence of contextual factors on the production of texts</li> <li>basic overview</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>some selection and discussion of some of the most obvious similarities and differences between the set poem and unseen text</li> <li>connections may be tenuous at times/superficial, not always relevant to question focus</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts and methods</li> <li>irregular use of terminology</li> <li>frequent lapses in clarity</li> <li>response may lack organisation</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of texts</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited awareness of the influence of contextual factors on the production and reception of texts</li> <li>limited overview</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited evidence of understanding basic points of comparison and/or contrast; set poem and unseen text may be discussed individually and unevenly</li> <li>limited exploration of connections between set poem and unseen, with limited relevance to question focus</li> </ul>
<b>0 marks:</b> response not worthy of credit or not attempted				

**Section B Creative writing****Section B Mark Allocation**

	<b>AO1</b>	<b>AO2</b>	<b>AO4</b>	<b>A05</b>
<b>60 marks</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>30 (2 x 15)</b>

**Question 2**

This question assesses the candidate's ability to write in two different styles for different audiences and to compare and contrast choices of style, form and content.

<b>A05</b>	<p><b>i. Write the opening section to a novel</b> which clearly establishes a sense of place (approximately 200 words).</p> <p><b>ii. Write the opening voiceover of a YouTube travel vlog</b>, introducing your viewers to your local area (approximately 200 words).</p>
	<p><b>Band 1 (1-3) marks</b> Responses in this band will be very basic, with a very limited sense of task. Written expression will often be loose, awkward or unclear. Problems with spelling and punctuation may well be evident. There will be a very limited awareness of audience especially for the travel vlog. Some basic understanding of form may be present e.g. there may be some grasp of the novel form.</p> <p><b>Band 2 (4-6 marks)</b> Candidates will show a growing understanding of form and some basic sense of audience. Expression will be mainly competent but with some lapses. The travel vlog and novel extract are likely to be more appropriately pitched although there may well be some inconsistencies in language use and form. Candidates should be beginning to apply knowledge and understanding from integrated study to own writing and there should be some basic awareness of the generic conventions.</p> <p><b>Band 3 (7-9 marks)</b> Responses should be sensibly organised and there should be a clear sense of writing for different audiences. Appropriate styles will be adopted with some success. Candidates should write with increased accuracy and show more sensitive awareness of audience and purpose – particularly towards the top of the band. Language choices should reveal sensible knowledge of the literary and linguistic features utilised in both travel and fiction writing.</p> <p><b>Band 4 (10-12 marks)</b> Responses should be competent and clearly differentiated for the different audiences. There should be evidence of some purposeful and informed language choices being made. Sound knowledge of literary and linguistic features and their impact should be evident in the candidate's own writing. The style and tone of both the novel extract and the travel vlog will be suited to purpose and technical accuracy will be mostly secure.</p> <p><b>Band 5 (13-15 marks)</b> Candidates should demonstrate some flair and originality at this level. The novel extract and travel vlog will be engaging and there will be confident awareness of the generic conventions. Candidates will be secure in terms of intended audience and purpose. Confident language choices will be made which will reveal detailed knowledge of literary and linguistic features and their impact.</p>

**Assessment Grid for Section B parts (i) and (ii)**

Band	<p style="text-align: center;"><b>AO5</b></p> <p style="text-align: center;"><b>Demonstrate expertise and creativity in the use of English to communicate in different ways</b> <b>(15 marks per task)</b></p>
5	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• style is confidently controlled for audience, form, genre and purpose</li> <li>• writing is original and engaging</li> <li>• language choices reveal confident knowledge of linguistic and literary features and their impact</li> <li>• high degree of technical accuracy and consciousness in vocabulary and punctuation choices</li> </ul>
4	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• register is clearly suited to audience, form, genre and purpose</li> <li>• evidence of thoughtful creativity and response will show some signs of originality</li> <li>• language choices are appropriate and increasingly purposeful at the top of the band</li> <li>• mostly secure levels of technical accuracy</li> </ul>
3	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• style and tone are appropriate for audience, form, genre and purpose</li> <li>• creates a personal voice and makes a conscious attempt to organise material for effect</li> <li>• language choices reveal sound knowledge of linguistic and literary features and their impact</li> <li>• generally sound levels of technical accuracy though there may be some lapses</li> </ul>
2	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• some variation in register for audience, form, genre and purpose, increasingly more successful at the top of the band</li> <li>• attempts to engage creatively with task and to match form and content to purpose</li> <li>• beginning to apply knowledge of linguistic and literary features and their impact in their writing</li> <li>• some technical errors</li> </ul>
1	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• style is not always successful and there may be limited attempts to vary register appropriately for audience, form, genre and purpose</li> <li>• limited engagement with the task and limited creativity</li> <li>• limited attempt to apply knowledge of linguistic and literary features to own writing</li> <li>• frequent inaccuracies</li> </ul>
	<p style="text-align: center;"><b>0 marks:</b> response not worthy of credit or not attempted</p>

**Assessment Grid for Section B task (iii):**

Write **an analytical commentary** that compares and contrasts your choices of style, form and content in **both** the novel extract and travel vlog . Aim to write approximately 300-400 words.

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 5 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods 15 marks
5	<b>5 marks</b> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>confident application of concepts and methods when discussing their own writing</li> <li>accurate and sensitive use of terminology</li> <li>confident expression and skilful organisation</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive awareness of how choices of form, structure and language have created meaning</li> <li>insightful and confident understanding of the literary and linguistic techniques employed in own writing</li> <li>mature and assured reading of both the novel extract and the travel vlog</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>confident understanding of the similarities and differences between the novel extract and the travel vlog</li> <li>connections should be meaningful and productive</li> </ul>
4	<b>4 marks</b> <ul style="list-style-type: none"> <li>sound evidence of integrated study</li> <li>purposefully identifies a range of terminology</li> <li>purposefully applies some relevant key concepts and methods</li> <li>controlled expression and effective organisation</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sustained focus on how language has been used to create meaning in both the novel extract and the travel vlog</li> <li>thoughtful reading of own writing with some insight into the sub-text</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>secure understanding of the similarities between the novel extract and the travel vlog</li> <li>points will be well supported with relevant textual support</li> </ul>
3	<b>3 marks</b> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>identifies a range of appropriate terminology</li> <li>understanding of some relevant key concepts and methods</li> <li>uses generally accurate, coherent expression</li> <li>shows clear evidence organisation</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>some analysis of how choices in language, form and structure have created meaning in both the novel extract and the travel vlog</li> <li>sensible reading of their own writing</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>sensible and clear discussion of some key similarities and differences between the novel extract and the travel vlog</li> </ul>
2	<b>2 marks</b> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>begins to apply key concepts and methods</li> <li>identifies some key terminology in their own writing but the approach may be descriptive</li> <li>written expression should use generally accurate expression, but with lapses, particularly towards bottom of band</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>basic awareness of some key language features used in their own writing</li> <li>basic discussion of how they have used language, form and structure to create meaning in both the novel extract and travel vlog</li> <li>responses may tend to be descriptive rather than analytical</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>some selection and discussion of some of the more obvious and relevant points of comparison and contrast between the novel extract and the travel vlog</li> </ul>
1	<b>1 mark</b> <ul style="list-style-type: none"> <li>simple content features observed</li> <li>limited evidence of integrated study</li> <li>minimal application of concepts and methods</li> <li>basic terminology may often be misunderstood and misapplied,</li> <li>lapses in accuracy and clarity in written expression</li> <li>the response may lack organisation</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in the novel extract and the travel vlog</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited evidence of understanding the similarities and differences between the novel extract and the travel vlog particularly towards the bottom of the band</li> </ul>
<b>0 marks:</b> Response not worthy of credit or not attempted			



## Unit 2: Drama and Non-Literary Texts

### 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 **band best** fits the performance of the candidate for **each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. **No** allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

**Section A Post 1900 Drama**

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

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

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

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

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.

1. (i) **Re-read Scene 3, page 148 from ‘Blanche [softly]: Hello! The Little Boys’ Room is busy right now.’ To page 151 ‘Blanche: Oh! Have you finished? Wait—I’ll turn on the radio.’ Using literary and linguistic approaches, comment on the relationship between Blanche and Mitch in this extract.** [25]

<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Stage direction ‘Softly’</li> <li>• Euphemism ‘Little Boys’ Room’</li> <li>• Stative verb ‘hate’</li> <li>• Stage directions ‘moves closer’ and ‘feigned difficulty’</li> <li>• Noun phrase ‘my favourite sonnet’</li> <li>• Abstract noun ‘romance’</li> <li>• Bathos ‘The girl’s dead now’</li> <li>• Repetition of the intensifier ‘very’</li> <li>• Adjectives ‘deep’ ‘sincere’</li> <li>• Imperatives from Blanche</li> <li>• Irony</li> <li>• Simile ‘Like an orchard in spring!’</li> <li>• Noun phrases ‘my precious little sister’ and ‘a pretty rough bunch’</li> <li>• Adverb ‘certainly’ from Mitch</li> <li>• Interrogatives from Mitch</li> </ul>
<b>AO2</b>	<p>Candidates should discuss the relationship between Blanche and Mitch selecting relevant supporting evidence to show how Williams’ use of language conveys their relationship.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Blanche’s coy and flirtatious nature and language throughout the extract</li> <li>• Her dominance of the conversation, initiating topic shifts and holding the majority of turns</li> <li>• The occasional frank, harsh comment from Blanche to indicate her outspoken nature</li> <li>• Mitch’s nervousness around her</li> <li>• His honesty in recalling the story of the girl who gave him the cigarette case</li> <li>• Blanche’s pride in her ancestry</li> <li>• Mitch being totally enraptured by her</li> <li>• The difference between them—he is simple and straightforward, whilst she is confident and complicated</li> <li>• His self-deprecation</li> <li>• The way Mitch tries to elicit information regarding her relationship status</li> <li>• His clear interest in her demonstrated through the interrogatives</li> </ul>

- (ii) **Explore how far Mitch is typical of the play's New Orleans male society in at least two other episodes from *A Streetcar Named Desire*.** [35]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Mitch is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present Mitch throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• The impression that Mitch is more sensitive than the other men in the play</li> <li>• Perhaps due to living with and caring for his mother</li> <li>• Mocked by the other men</li> <li>• More of a gentleman than the others and wants to find a wife to bring home to his mother</li> <li>• Lacks the romantic/spiritual side that Blanche longs for</li> <li>• Mocked by Blanche for his lack of intelligence</li> <li>• But they are drawn to each other due to their need for companionship</li> <li>• His frustration and anger when he discovers Blanche's sexual past and her refusal of him</li> <li>• Difference between Mitch and Stanley-although he wants her, he does not rape her</li> <li>• Genuine affection for Blanche-tears at the end when she is faced with her future</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, the play's male society of New Orleans. Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• Post WWII American society</li> <li>• Questions of identity</li> <li>• Issues concerning gender roles</li> <li>• Tradition of Realism in theatre</li> </ul>

2. (i) **Re-read Scene 10, page 211 from ‘Blanche [drawing back]: What are you doing in here?’ to page 213 ‘Blanche: Someone is – Nothing! Hold on, please!’ Using literary and linguistic approaches, comment on the presentation of Blanche in this extract.** [25]

<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Use of second person pronoun to describe Stanley</li> <li>• Adjective ‘divine’</li> <li>• Dynamic verb ‘weep’</li> <li>• Abstract noun ‘joy’</li> <li>• Stage direction ‘improvising feverishly’</li> <li>• Exclamatory sentences from Blanche</li> <li>• Noun phrase ‘A cultivated woman’</li> <li>• Post-modifiers ‘intelligence’ and ‘breeding’</li> <li>• Minor sentence ‘A transitory possession’</li> <li>• Lexical set of body parts ‘mind’, ‘spirit’ and ‘heart’</li> <li>• Excessive use of the first person singular pronoun</li> <li>• Metaphor ‘Casting my pearls before swine!’</li> <li>• Verb ‘implored’</li> <li>• Repetition of the adverb ‘never’</li> <li>• Repetition of the interjection ‘Oh!’</li> <li>• Syndetic listing of her actions from Stanley</li> <li>• Imperative from Blanche</li> <li>• Ellipsis and dashes punctuate her speech at the end</li> </ul>
<b>AO2</b>	<p>Candidates should discuss the presentation of Blanche selecting relevant supporting evidence to show how Williams’ use of language conveys her characteristics.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Shock at the start of the extract</li> <li>• Her melodramatic nature</li> <li>• Clear sense of superiority</li> <li>• But deluded. Believes all of her lies</li> <li>• Strong sense of self-importance</li> <li>• Keen to highlight all of her qualities</li> <li>• Condescending towards others</li> <li>• Pious and pompous in her treatment of Mitch</li> <li>• Irony</li> <li>• Completely nonplussed when Stanley reveals he knows the truth</li> <li>• Loss of voice/inability to voice her emotions</li> <li>• Stanley’s brutal honesty</li> <li>• Her panic and fear at the end</li> </ul>

- (ii) ***“I don’t want realism. I want magic!”*** Discuss how fantasy is used as an escape from reality in at least two other episodes from *A Streetcar Named Desire*. [35]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how fantasy is presented elsewhere and how characters use it to escape reality, and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	Look for relevant textual support with some reference to how literary and linguistic techniques are used to present fantasy throughout the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> <li>• The play as an example of social realism</li> <li>• Blanche’s multiple lies both to herself and to others</li> <li>• Her reasons for doing this include a refusal to accept the hand that fate has dealt her</li> <li>• Stanley does everything possible to uncover her ‘fantasies’</li> <li>• The dichotomy between these two characters; he grounded in a harsh realism, she living in a fantasy world</li> <li>• The contrast between the inside/outside locations</li> <li>• Problems from the ‘outside’ (reality) permeate the actions which occur ‘inside’ the apartment</li> <li>• Blanche’s retreat into her own private fantasies help shield her from the harsh realities of her existence</li> <li>• The relationship between the two is permeable</li> </ul>
<b>AO3</b>	Candidates must engage with the contextual focus in the question, both the use of fantasy and the world of the play. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> <li>• Concepts of loss</li> <li>• Ideas of identity and roles within society</li> <li>• America post WWII</li> <li>• Gender struggles</li> <li>• Issues of class distinction</li> <li>• Psychological concerns</li> </ul>

- 3 (i) **Re-read Act 1, page 49 from “Salieri’s Salon”, to the end of the section on page 53. Using integrated literary and linguistic approaches, comment on the relationship between Salieri and Constanze in this extract.** [25]

<b>AO1</b>	<p>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:</p> <ul style="list-style-type: none"> <li>• Nervous interrogatives from Salieri</li> <li>• Infinitive verb ‘to seduce’</li> <li>• Parallelism of ‘Part of me – much of me’</li> <li>• Repetition of adverb ‘badly’</li> <li>• Stage direction ‘He rises excitedly’</li> <li>• Exclamatory sentences</li> <li>• Noun phrase ‘a very jealous man’ from Constanze</li> <li>• Noun phrase ‘a jealous woman?’ from Salieri</li> <li>• Non-standard English from Constanze</li> <li>• Suggestive proper noun ‘Nipples of Venus’</li> <li>• Contrast between the pronouns ‘you’ and ‘Me?’</li> <li>• Stage direction ‘lustfully’</li> <li>• Superlative noun phrase ‘most generous girl’</li> <li>• Stative verb ‘Believe’ in the imperative ‘Believe me’</li> <li>• Suggestive noun phrase ‘a little recompense’</li> <li>• Hyperbole ‘a thousand pities’</li> <li>• Italics of ‘<i>You silly, common girl</i>’</li> </ul>
<b>AO2</b>	<p>Candidates should discuss the relationship between Salieri and Constanze, selecting relevant supporting evidence to show how Shaffer’s use of language conveys their relationship. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Salieri’s apparent nervousness at the start, mixed with a sense of excitement</li> <li>• His impatience with the cook, and eventual obsequious welcome to Constanze</li> <li>• The change in his attitude when she enters, compared to her sense of being deceitful</li> <li>• How they begin to behave in a slightly suggestive and flirtatious manner</li> <li>• Constanze’s ironic humour in taking three chestnuts</li> <li>• His flattery of her, but her trying to remain loyal to Mozart</li> <li>• The way she tries to ‘turn the table’ on him by asking about his wife. Clear sense of a power struggle taking place.</li> <li>• Salieri’s attempts to use his role and power to seduce her</li> <li>• Constanze’s anger and frustration at his attempts</li> <li>• His attempt at an apology through self-deprecation, compared to her insult masked in humour</li> <li>• The total reversal in Salieri’s attitude towards the end of the extract.</li> </ul>

- (ii) **Discuss the presentation of Constanze's role within the courtly life of the play in at least two other episodes from *Amadeus*.** [35]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where Constanze is presented in the play and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present Constanze throughout the play.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> <li>• Her clear love and affection towards Mozart, especially at the start. The fact that although he is idealistic, she is grounded in realism and realises that his father won't approve of their marriage</li> <li>• The way she speaks identifies her as being of a different social standing</li> <li>• Her flirtatious behaviour, with the Venticello and with Salieri</li> <li>• Arguments with Mozart regarding his infidelity, but quickly resolved through their childish conversations</li> <li>• Conspiring with Salieri to earn money in an attempt to help Mozart</li> <li>• But also recognising that this is also for her own benefit</li> <li>• The growing reality of the desperation of their situation 'I never dream, sir. Things are unpleasant enough to me, awake.'</li> <li>• Her hatred of his father and the threat to leave him</li> <li>• Her speech over Mozart as he dies and then the selling of his manuscripts</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, that of courtly life (under Emperor Joseph 11) as presented in the play. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• Role of women in the 1780s</li> <li>• Gender concerns</li> <li>• Issues of class.</li> </ul>



- 4 (i) Re-read Act 2, page 68 from “An Unlit Theatre” to the end of the section on page 71. Using integrated literary and linguistic approaches, discuss the presentation of Mozart, Rosenberg and Salieri in this extract. [25]

<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Repetition of proper nouns to imply both anger and respect at different times</li> <li>• Imperatives from Rosenberg</li> <li>• Stage directions to suggest Mozart’s confusion</li> <li>• Stage directions to suggest Rosenberg’s anger</li> <li>• Interrogatives from Mozart</li> <li>• Stage direction ‘a terrible silence’</li> <li>• Verbs from Rosenberg ‘will obey’</li> <li>• Repetition of the conjunction ‘But’</li> <li>• Abstract noun ‘conspiracy’</li> <li>• Italicised second person pronoun ‘you’</li> <li>• Curses from Mozart directed at Rosenberg</li> <li>• Repetition of predicative modifier ‘forbidden’</li> <li>• Modal verbs from Salieri, ‘will’ ‘can’</li> <li>• Noun phrase ‘my total stupefaction’.</li> </ul>
<b>AO2</b>	<p>Candidates should discuss the presentation of Mozart, Rosenberg and Salieri, selecting relevant supporting evidence to show how Shaffer’s use of language conveys their characteristics.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Rosenberg being used as a pawn in Salieri’s plan</li> <li>• His clear anger with Mozart and desire to use any means to limit his progress</li> <li>• Mozart’s confusion and initial bewilderment</li> <li>• How both men try to control their anger to befit their position at court</li> <li>• Rosenberg’s pompous and pious attitude. His belief in the authority and power of his position. Condescending attitude towards Mozart. His frustration at the lack of respect Mozart shows him</li> <li>• Mozart’s feeling of being ‘controlled’. His innocent frustration and the fact that he ‘wildly’ grasps at hopes to save his music</li> <li>• The way Mozart tries to belittle Rosenberg’s position and the lack of respect he has for him</li> <li>• Sarcasm from Rosenberg ‘That’s your forte, is it not?’</li> <li>• Mozart becomes almost reckless in his confidence</li> <li>• His wild cursing</li> <li>• Salieri’s devious and deceitful comments at the end</li> <li>• His amazement when the Emperor appears.</li> </ul>

- (ii) **Discuss how Shaffer presents the significance of deception in the society and period of the play in at least two further episodes from *Amadeus*.**

[35]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how deception is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present deception throughout the play.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> <li>• Salieri's various deceptions throughout the play will figure prominently throughout responses</li> <li>• Candidates may comment on the obsequious nature of his character</li> <li>• His use of other characters to ensure his plans succeed</li> <li>• Abuse of his position</li> <li>• Use of disguise</li> <li>• There should be a consideration of the various characters he deceives, not just Mozart</li> <li>• Constanze taking Mozart's music and her willingness to be seduced by Salieri to further Mozart's career</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, of the society and period of the play's setting and the significance of deception. Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• The position of composers and music in the court of Emperor Joseph II</li> <li>• Ideas of ambition</li> <li>• Issues concerning jealousy</li> <li>• The importance of class and earning a living</li> <li>• The role of religion and forgiveness.</li> </ul>

5. (i) Re-read page 64 from “EXT. THE RIVER. VIOLA’S BOAT. NIGHT.” to page 67 “But Will has gone.” Using integrated literary and linguistic approaches, discuss the relationship between Will and Viola in this extract. [25]

AO1	<p>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:</p> <ul style="list-style-type: none"> <li>• Will’s use of a range of verbs at the start to suggest his confusion and uncertainty</li> <li>• Contrasting pronouns ‘her’ ‘mine’</li> <li>• Stative verb ‘love’</li> <li>• Demonstrative pronoun ‘this’</li> <li>• Ellipsis to indicate thinking</li> <li>• Imperative from Viola ‘Tell me how you lover her’</li> <li>• Use of simile and antithetical nouns ‘sickness’ ‘cure’, ‘rain’ ‘sun’ and ‘cold’ ‘heat’</li> <li>• Repetition of the abstract noun ‘beautiful’</li> <li>• Use of irony throughout</li> <li>• Noun phrase ‘the early morning rose’</li> <li>• Personification</li> <li>• Comparative adjectives ‘Deeper.’ ‘Softer.’</li> <li>• Alliteration</li> <li>• Simile ‘As round and rare as golden apples.’</li> <li>• Complex interrogatives from Viola</li> <li>• Nouns ‘rank’ ‘riverbank’</li> <li>• Cardinal determiner/hyperbole ‘thousand’</li> <li>• Stage directions throughout to reflect emotion.</li> </ul>
AO2	<p>Candidates should discuss the relationship between Will and Viola, selecting relevant supporting evidence to show how Stoppard’s use of language conveys their relationship. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Candidates should comment on the changes the characters experience as the extract progresses</li> <li>• Will’s desperation at the start, compared to Viola’s sensible approach</li> <li>• Emotion from Will. Viola is practical</li> <li>• Will’s ability to ‘read between the lines’ regarding the tears on the letter</li> <li>• Viola’s desire to be flattered, or to find out the truth</li> <li>• The fact that she is consumed by his words of affection</li> <li>• Her slightly devious way of trying to elicit his true feelings</li> <li>• Irony throughout the passage</li> <li>• Will’s unbridled emotion and naivety</li> <li>• The change in attitude when he discusses her ‘bosom’</li> <li>• Viola’s kiss and Will’s realisation of the truth.</li> </ul>

- (ii) **Discuss how Stoppard makes dramatic use of disguise and deception in at least two other episodes from *Shakespeare in Love*.** [35]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how disguise/deception is presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to present disguise/deception throughout the play.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> <li>• Deception between a wide range of characters</li> <li>• The way Will deceives both Henslowe and Burbage</li> <li>• Viola as Thomas Kent throughout. The role of women</li> <li>• Will disguised as Miss Wilhelmina, Violet's country cousin</li> <li>• The Nurse's role in the deception of Viola's disguise</li> <li>• Rosaline's deception of her many lovers</li> <li>• Will's deception of Viola with keeping his wife a secret.</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, the literary/cultural context of disguise/deception in drama, particularly Shakespeare. Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• The position of playwrights and drama in the court of Elizabeth I</li> <li>• Ideas of disguise/masques</li> <li>• Position of women as actors/Role and power of men</li> <li>• Issues of jealousy</li> <li>• Class distinctions/Importance of duty.</li> </ul>

6. (i) **Re-read page 146 from “INT. THE CURTAIN THEATRE. AUDITORIUM/STAGE. DAY” to page 150 “She splashes her way into her carriage, which departs.” Using integrated literary and linguistic approaches, discuss the presentation and importance of Queen Elizabeth in this extract.** [25]

<b>AO1</b>	<p>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:</p> <ul style="list-style-type: none"> <li>• Noun ‘name’</li> <li>• Abstract noun ‘authority’</li> <li>• Verb ‘invested’</li> <li>• Proper noun ‘Queen Elizabeth’</li> <li>• Stage direction ‘She is an awesome sight’</li> <li>• Sibilance</li> <li>• Imperatives from Queen Elizabeth throughout</li> <li>• Use of third person to describe herself</li> <li>• Stative verb ‘know’</li> <li>• Noun phrase ‘a man’s profession’</li> <li>• Stage direction ‘a beady eye’</li> <li>• Reflexive pronoun ‘yourself’</li> <li>• Modal verb ‘will’</li> <li>• Intensifier ‘so’</li> <li>• Nouns ‘tears’ ‘journey’</li> <li>• First person singular pronoun</li> <li>• Use of metaphor ‘time to settle accounts’</li> <li>• Repetition of the intensifier ‘too’</li> </ul>
<b>AO2</b>	<p>Candidates should discuss the presentation and importance of Queen Elizabeth selecting relevant supporting evidence to show how Stoppard’s use of language conveys her character. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Even her name carries weight and authority</li> <li>• Used as a method of law enforcement/control</li> <li>• However, this is open to abuse. Notably by men</li> <li>• Presented as having the final decision in any matter</li> <li>• Revered by those around her</li> <li>• Aware of her power and influence</li> <li>• Presented as shrewd in this scene</li> <li>• Has a dark sense of humour ‘If only Lord Wessex were here’</li> <li>• A realist. Recognises her role in a male dominated society</li> <li>• But also recognises that she can use her power to suit her own needs</li> <li>• Has a good memory—remembers the wager</li> <li>• Aware of everything which has occurred</li> <li>• Recognises the importance of following one’s duty</li> <li>• Fair and just</li> </ul>

- (ii) **Discuss how Stoppard presents attitudes towards women in at least two other episodes from *Shakespeare in Love*.** [35]

<b>A01</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how women are presented elsewhere and use literary and linguistic approaches to show what effects are achieved.
<b>A02</b>	Look for relevant textual support with some reference to how literary and linguistic techniques are used to present women throughout the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> <li>• The authority and power of Queen Elizabeth throughout the play</li> <li>• Her decision regarding the 'wager' regarding the true nature of love</li> <li>• Wessex's need to have her approval for his marriage</li> <li>• Her 'female' intuition—'It takes a woman to know'</li> <li>• Role of the Nurse</li> <li>• Rosaline used by all the men around her</li> <li>• Viola's bravery and courage in entering a man's profession</li> <li>• Her skills and wits</li> <li>• Her commitment to her duty as expected by her family</li> </ul>
<b>A03</b>	Candidates must engage with the contextual focus in the question, of attitudes towards women. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> <li>• Elizabeth as a Queen surrounded by male advisors</li> <li>• Women in a 'man's world'</li> <li>• Ideas relating to power and authority, and subjugation</li> <li>• Women not permitted to perform on stage</li> <li>• Class, and the lack of 'voice' regarding one's duty</li> <li>• Women as objects</li> </ul>

7. (i) **Re-read Act 1, page 28 from “Martha: Well, like I say, it was twenty years ago” to page 30 “George: You’re dead! Pow! You’re dead!” Using integrated literary and linguistic techniques, discuss the presentation of Martha in this extract.** [25]

<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Use of ellipsis throughout</li> <li>• Colloquial tone of Martha’s speech</li> <li>• Repetition of the proper noun ‘Daddy’</li> <li>• Monitoring ‘you know?’</li> <li>• Use of stage directions, especially ‘a muffled laugh in rueful contemplation of the incident’</li> <li>• Juxtaposition of the predicative modifiers ‘funny’ and ‘awful’</li> <li>• Minor exclamatory and complex declarative sentences</li> <li>• Italicised words e.g. the verbs ‘isn’t’, ‘want’, ‘are’ and ‘did’, the conjunction ‘but’ and the pronoun ‘you’</li> <li>• Stative verbs ‘suppose’ and ‘think’ to indicate her uncertainty</li> <li>• Sarcasm of ‘No kidding’</li> <li>• Elongated fronted conjunction ‘Aaaaannnd’</li> <li>• Metaphor ‘bloody-up his meal ticket’</li> <li>• Excessive use of first person pronoun to explain her actions</li> <li>• Use of the verb ‘snuck’ and preposition ‘behind’ to indicate surprise</li> <li>• Boxing lexis ‘roundhouse right’</li> <li>• Extended noun phrase with mild oath ‘a real, goddam accident!’</li> </ul>
<b>AO2</b>	<p>Candidates should discuss the presentation of Martha selecting relevant supporting evidence to show how Albee’s use of language conveys her condition and behaviour.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Her eagerness to relate this story to Nick and why she may wish to do this</li> <li>• Admiration, bordering on idolising her father</li> <li>• Her uncertainty of exactly what was said</li> <li>• Her defence of her father’s supposed words</li> <li>• Her dismissive nature towards Nick’s correction</li> <li>• Contempt regarding George’s lack of action</li> <li>• The apparent spontaneous nature of her actions</li> <li>• The way she describes her reaction-one of surprise and possible regret</li> <li>• Her inability to genuinely demonstrate remorse, and the fact that she finds some black humour in the situation</li> <li>• Using this as an excuse for the weakness in their relationship and her contempt for George’s reliance on it as an excuse for his failings.</li> <li>• Her confession at the end of the extract</li> <li>• Her overall desire to humiliate George in front of his colleague</li> </ul>

- (ii) **Explore the significance and influence of fathers within family life in American society in at least two other episodes from *Who's Afraid of Virginia Woolf?*** [35]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where fathers are discussed elsewhere and use literary and linguistic approaches to show what effects are achieved. The question also invites discussion of their role in the plot and importance to generic conventions.
<b>AO2</b>	Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about fathers, whether as a threatening presence, a fictitious role, an obstacle to happiness or an unobtainable factor. Look for and reward all valid interpretations. These might include : <ul style="list-style-type: none"> <li>• The role of Martha's father in the lives of Martha, George and Nick</li> <li>• George as a fictitious father</li> <li>• Nick's inability to become a father</li> <li>• The father in George's 'story'</li> <li>• Honey's father</li> </ul>
<b>AO3</b>	Candidates must engage with the contextual focus in the question of fathers and their role in American family life at this time. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> <li>• The role of family life/fathers in 'conservative' America during the 1950/60s</li> <li>• Albee's adoption</li> <li>• Attitudes towards marriage and the role of the man in society at the time—judged by having a happy 'normal' family. Social conformity</li> <li>• Issues relating to protection/providing a future. Possible links to Cold War</li> <li>• Albee's apparent discontent with this homogenised culture</li> </ul>



8. (i) **Re-read Act 3, page 106 from “Martha: The moon does *not* come back up” to page 108 “Martha: Amen.” Using integrated literary and linguistic techniques, discuss the relationship between George and Martha in this extract.** [25]

<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Capitalised minor exclamatory sentences from Martha</li> <li>• Stative verb ‘know’ and pronoun ‘anything’ from George</li> <li>• Abstract noun ‘ignorance’ and adjective ‘ignorant’</li> <li>• Repetition of demonstrative pronoun ‘That’</li> <li>• Repetition of modal verb ‘must’</li> <li>• Adverb of time ‘never’ repeated by Martha</li> <li>• Stage direction ‘brief, ugly pause’, ‘with great, sad relief’, ‘defiantly’ and ‘pleading’</li> <li>• Use of adverb of manner ‘maybe’ by both Martha and George</li> <li>• Vocative ‘toots’</li> <li>• Abstract nouns ‘truth’ and ‘illusion’</li> <li>• Third person pronoun ‘her’ to describe Martha</li> <li>• Interrogative adverbs ‘No?’ and ‘Yes?’</li> <li>• Use of ellipsis</li> <li>• Interrogatives and imperatives from George</li> </ul>
<b>AO2</b>	<p>Candidates should discuss the relationship between George and Martha selecting relevant supporting evidence to show how Albee’s use of language conveys their attitudes and behaviour.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Assertive, confident statements from both. Convinced of their opinions</li> <li>• Contemptuous/dismissive comments reflecting their attitude towards each other</li> <li>• Their inability to relate a truthful story</li> <li>• Their desire to highlight each other’s lies</li> <li>• Lack of trust/honesty between them</li> <li>• Antagonistic nature of their conversation</li> <li>• Exasperation with the lies each one tells</li> <li>• Their attitude towards the sexual encounter between Martha and Nick</li> <li>• Their acceptance that this is the only way they know how to continue with their marriage/lives</li> </ul>

- (ii) **Discuss how Albee exposes the failings in American society of the 1960s in at least two other episodes from *Who's Afraid of Virginia Woolf?*** [35]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where truth and the impact of truth is discussed elsewhere and use literary and linguistic approaches to show what effects are achieved. The question also invites discussion of illusion/lies.
<b>AO2</b>	Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about truth, and its impact on the lives of the characters. Candidates are also free to discuss the ideas of illusion/lies and their impact on characters/plot. Look for and reward all valid interpretations. These might include : <ul style="list-style-type: none"> <li>• The invention of George and Martha's son</li> <li>• Honey's fake pregnancy</li> <li>• The idea that neither couple can face the truth of their marriage and the numerous factors involved with this</li> <li>• George's career at the university</li> <li>• George's failed novel and it's possible link to his back story</li> <li>• Martha's alcoholism and infidelity</li> <li>• Nick's reasons for marrying Honey.</li> </ul>
<b>AO3</b>	Candidates must engage with the contextual focus in the question of American society in the 1960s. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> <li>• Albee's desire to expose the failings in American culture and society of the time</li> <li>• The 'ideal' family and its lack of evidence in the play</li> <li>• The 'ideal' career</li> <li>• A contextual view of divorce and marriage</li> <li>• Contextual fears regarding the Cold War and 'truths' told by politicians.</li> </ul>

9. (i) **Re-read Act 2 Scene 1 from page 55 “(Sounds of children’s chatter and train noises.)” to page 59 “(Lil helps EVA up.)”. Using integrated literary and linguistic approaches, discuss how Samuels uses the relationship between Lil and Eva to explore the effects war has on children in this extract.** [25]

<b>A01</b>	<p>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:</p> <ul style="list-style-type: none"> <li>• Use of interrogatives and imperatives from both Eva and Lil</li> <li>• Stage direction—‘very reluctantly’</li> <li>• Adjacency pairs</li> <li>• Adverbs/Adverbials of time</li> <li>• Proper noun ‘Mummy Miller’</li> <li>• Pronouns ‘someone’ and ‘He’ to represent the Ratcatcher</li> <li>• Noun ‘shadows’</li> <li>• Lexical set of war ‘bombed’ ‘gassed’ ‘choke’</li> <li>• Modal verb ‘might’</li> <li>• Infinitive verb ‘to care’</li> <li>• Stage direction ‘Eva clings on’</li> <li>• Modal verbs ‘can’t’ and ‘mustn’t’ before she leaps from the train</li> </ul>
<b>A02</b>	<p>Candidates should discuss the relationship between Lil and Eva selecting relevant supporting evidence to show how Samuels’ use of language conveys the effects war has on children. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• The war is the reason why Eva is sent on the Kindertransport and needs a foster mother.</li> <li>• Eva’s reluctance to be evacuated – linked to her previous experience of separation and journeys as a result of the war</li> <li>• Lil taking on the role of mother as the war means Eva has lost her own mother; she checks Eva has everything. Trying to do the best for Eva, even though she doesn’t really want to send her away.</li> <li>• Eva’s questions show her separation anxiety; reinforced by her seeing the shadow of the Ratcatcher. Anxiety builds throughout the extract and culminates in her shouts of fear and jumping off the train. Taking some control of her life?</li> <li>• Eva still focusing on her mother and father coming to England; holding on to her German Jewish identity, signified by the jewellery</li> <li>• However, her dependence on Lil is clear – refers to her as ‘Mummy Miller’; the stage direction ‘Eva clings on’</li> </ul>

- (ii) **Discuss Samuels' presentation of the effects war has on children in at least two other episodes from *Kindertransport*.** [35]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the effects of war on children are discussed elsewhere and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about the effects of war and its impact on the lives of the children.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> <li>• Eva's constant anxiety that Lil will throw her out or leave her</li> <li>• Act 1 Scene 2: first meeting at the train station (again emphasising the themes of journeys and separation); Eva's extreme anxiety when Lil goes to find some food.</li> <li>• 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</li> <li>• Eva becoming Evelyn; shedding her German Jewish identity; the effects of war on Eva as a child affect her as an adult, especially how she interacts with Faith.</li> <li>• The final image of the Ratcatcher's shadow – the past can never be fully escaped.</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question of the effects of war on children of the time. Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• The effects of war on later generations of children</li> <li>• Effects of war on Evelyn as an adult</li> <li>• Issues surrounding evacuations</li> <li>• Separation anxiety</li> <li>• Concerns regarding identity</li> </ul>

10. (i) **Re-read Act 1 Scene 1 from page 16 “(The shadow of the RATCATCHER hovers.)” to the end of the scene on page 21. Using integrated literary and linguistic approaches, discuss how Samuels presents the significance of journeys in this extract.** [25]

<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>Literary and linguistic features that may be explored in the extract include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• Repetition of the verb ‘searched’</li> <li>• Allusion to the story of ‘Hamlyn’</li> <li>• Use of first person singular pronoun</li> <li>• Passages of interior monologue</li> <li>• The mix of English and German</li> <li>• Possessive pronoun ‘mine’</li> <li>• Imperatives from the Officer</li> <li>• Minor exclamatory sentences</li> <li>• Modal verb ‘might’ from Officer</li> <li>• Stage direction ‘terrified’</li> <li>• Stative verb ‘suppose’ from Eva</li> <li>• Alliteration and sibilance from Eva as she arrives in England</li> </ul>
<b>AO2</b>	<p>Candidates should discuss the significance of journeys selecting relevant supporting evidence to show how Samuels’ use of language conveys their importance.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• The central journey in the play is the journey of the children on the Kindertransport. The theme of journeys links to the theme of separation.</li> <li>• The shadow of the Ratcatcher representing Eva's fear, and the link between the Ratcatcher's music and the sounds of the train. Link to the children of Hamlyn being taken away from their parents. Journeys represent fear for Eva.</li> <li>• The sound effects of the train symbolise journeys, both literal and metaphorical.</li> <li>• Eva trying to show her parents how brave she is</li> <li>• The sealed windows of the train emphasise the separation between mother and daughter as a result of the journey (and foreshadow their later emotional separation).</li> <li>• Eva's belief that her parents will come to England and that she will see them soon</li> <li>• The exchange with the Nazi Border Official emphasises prejudice – the reason why she has to leave Germany. The Officer's commands emphasise his power.</li> <li>• The Officer's reference to Eva's Jewishness: 'Don't want you to forget who you are now, do we?' and drawing on the Star of David.</li> <li>• Eva's relief at crossing the border, and her excitement. Her confusion and surprise at not being searched</li> <li>• The sound of the ship horn emphasises the next stage in her journey; it also foreshadows the journey Helga wants her to take to America at the end of the play.</li> </ul>

- (ii) **Discuss how Samuels shows the impact of journeys on Eva in at least two other episodes of *Kindertransport*.** [35]

<b>A01</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where either physical or metaphorical journeys are discussed elsewhere and use literary and linguistic approaches to show what effects are achieved.
<b>A02</b>	<p>Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about the significance of journeys.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> <li>• Students may discuss literal and/or metaphorical journeys.</li> <li>• Train journeys linked to the Ratcatcher throughout the play</li> <li>• The importance of the train station setting</li> <li>• Eva's journey to becoming Evelyn – shedding her German Jewish identity</li> <li>• Lil's attempt to evacuate Eva on the train, and Eva's determination not to go on another journey that means another separation</li> <li>• Helga's journey to England to find Eva</li> <li>• Helga's desire for Eva to make the journey to New York</li> <li>• The consequences of Eva's journey on the Kindertransport – her new relationship with Lil; her changing identity; her inability to accept Helga; her anger at not being allowed to stay with Helga. Samuels draws on the stories of Kindertransport survivors who were angry at not being allowed to stay and die with their parents.</li> <li>• Her problems as an adult, e.g. Evelyn's inability to deal with authority figures; her coldness to Faith; her desire to keep Faith her 'little girl forever'</li> </ul>
<b>A03</b>	<p>Candidates must engage with the contextual focus in the question of the effects of war. Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• Issues of identity</li> <li>• Concerns regarding evacuation</li> <li>• Lack of security</li> <li>• Ideas of trying to establish a sense of 'home' or 'place'</li> <li>• Locations</li> <li>• Separation anxiety</li> </ul>

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

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

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

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



**Section B: Non-literary texts****Section B Mark Allocation**

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

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

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

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

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.

11. **Using integrated linguistic and literary approaches, discuss Ashworth's presentation of poverty in *Once in a House on Fire*.** [60]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how 'poverty' is presented throughout ' <i>Once in a House on Fire</i> ' and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	<p>Candidates need to show understanding of the theme of poverty in the text as a whole. Candidates are free to discuss different interpretations of 'poverty' as long as they consider how Ashworth explores this theme. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• As a child, Andrea is at the mercy of her parents' life choices</li> <li>• She has no control over financial choices</li> <li>• Candidates may select any of the numerous examples of poverty, but should consider some of the examples of extreme suffering, with Andrea and her sisters often going without basic necessities</li> <li>• The family experiences poverty frequently, but there are also examples when a new car or an expensive treat break the monotony of trying to make ends meet</li> <li>• However, these high points often end very badly</li> <li>• Andrea's greater sense of control over her life and financial security at the end.</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question of poverty. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• Life in England in the 1970s</li> <li>• The nature of the text as Autobiography—real people/real events</li> <li>• Unemployment</li> <li>• Social security</li> <li>• Education</li> <li>• Contrast with their life in Canada</li> <li>• University life.</li> </ul>

12. ***“Hope is being able to see that there is light despite all of the darkness.”***  
**Using integrated linguistic and literary approaches, discuss how Ashworth's memoir presents the hope and despair experienced at the time she grew up in *Once in a House on Fire*.** [60]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how hope and despair are presented throughout ‘ <i>Once in a House on Fire</i> ’ and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	<p>Candidates need to show understanding of the themes of hope and despair in the text as a whole. Candidates are free to discuss different interpretations of ‘hope’ and ‘despair’ as long as they consider how Ashworth explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Her place to study English at Oxford University</li> <li>• The hope this provides for both her and her mother</li> <li>• Education and learning provide her with hope throughout the text</li> <li>• With Terry, there were brief glimmers of hope, such as his temporary employment</li> <li>• However, these moments are only brief, and usually end in disappointment or violence</li> <li>• The ‘Afterward’ provides the reader with a sense of hope for all of the family.</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question of the time of Ashworth’s growing up. Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• The nature of the text as Autobiography—real people/real events</li> <li>• Domestic abuse and lack of support from the authorities</li> <li>• Concepts of masculinity at the time</li> <li>• Unemployment</li> <li>• Poverty</li> <li>• University life.</li> </ul>

13. Using integrated linguistic and literary approaches, explore how Capote presents the American landscape in *In Cold Blood*. [60]

<b>A01</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how the American landscape is presented throughout ' <i>In Cold Blood</i> ' and use literary and linguistic approaches to show what effects are achieved.
<b>A02</b>	<p>Candidates need to show understanding of different American locations in the text as a whole. Candidates are free to discuss different places or locations as long as they consider how Capote explores this theme. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• The vivid description of Holcomb at the start</li> <li>• Description of River Valley Farm</li> <li>• The connection between place and characterisation</li> <li>• Perry's travels to the frozen north with his father, finally settling in Alaska</li> <li>• The contrast of this compared to the heat of Mexico</li> <li>• San Francisco/Barbara</li> <li>• Prisons</li> <li>• Place used as a back drop for characterisation</li> <li>• The use of place to establish atmosphere</li> </ul>
<b>A03</b>	<p>Candidates must engage with the contextual focus in the question of the American landscape. Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• Aspects of Capote's own life (especially early years) and his background</li> <li>• America in the 1950/60s</li> <li>• The penal system</li> <li>• Borders</li> </ul>

14. **Using integrated linguistic and literary approaches, discuss how Capote presents different kinds of love relationships in *In Cold Blood*.** [60]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how 'love' is presented throughout 'In Cold Blood' and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	<p>Candidates need to show understanding of the theme of love in the text as a whole. Candidates are free to discuss different interpretations of 'love' as long as they consider how Capote explores this theme. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• Candidates could engage with a variety of different types of love.</li> <li>• Whilst candidates might choose to consider the marriages of Herb and Bonnie, Alvin and Maria, romantic love is not as prevalent in the text as other forms of loving bonds such as parent-child relationships, or the love of siblings or friends.</li> <li>• Responses might focus on the adolescent Nancy's growing relationship with Bobby.</li> <li>• In many respects the absence of love is one of the key aspects of the novel and in Perry's case cited by Capote as part justification for his crimes; thus, responses might consider the relationship between Tex and Flo Buckskin as a counterpoint to that of the Hickocks in the text.</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question of love relationships. Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• The relationship between Herb and Bonnie Clutter in terms of the religious conventions and beliefs that they shared at the time</li> <li>• Gender roles in the 1960s</li> <li>• Aspects of Capote's own authorial bias in his focus on Parry's disturbed and loveless childhood</li> </ul>

15. Using integrated linguistic and literary approaches, explore how Eggers presents his personal response to challenging situations in *A Heartbreaking Work of Staggering Genius*. [60]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material to show how challenging situations are presented throughout <i>A Heartbreaking Work of Staggering Genius</i> and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	Candidates need to show understanding of how challenging situations are presented in the text as a whole in terms of Eggers' personal response. Candidates are free to discuss different interpretations of challenging situations as long as they consider how Eggers explores this theme. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> <li>• Given that the memoir is set during a time of his life when he faced many challenging situations, candidates have a wealth of material to draw upon for this question.</li> <li>• It is likely that responses will take their focus on the deaths of both of his parents and his adoption of Toph.</li> <li>• They may discuss the challenging situation Eggers finds himself in due to the illnesses and subsequent deaths of both his parents, from cancer, within thirty-one days of each other.</li> <li>• Responses might focus productively on the description of the deaths themselves, or on Eggers' own attempts to come to terms with his grief, such as the scattering of his mother's ashes which he undertakes on his own during a trip home.</li> <li>• Other challenging situations might include the day-to-day life of Dave and Toph, including the challenge of domestic tasks and situations related to Toph's school life.</li> <li>• Other characters in the memoir face challenging situations, such as John who makes several suicide attempts, and Shalini who is critically injured during an accident at a party. However, the focus is on Eggers' personal response so discussion of other responses must be kept relevant.</li> </ul>
<b>AO3</b>	Candidates must engage with the contextual focus in the question of the use of personal experiences of death in a memoir. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> <li>• The nature of the text as a memoir and the real situations described in it</li> <li>• Issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described</li> <li>• Contextual issues surrounding the publication of the text itself such as the subsequent (and public) problems it caused between Eggers and his sister Beth</li> <li>• Issues regarding adoption and education</li> </ul>

16. Using integrated linguistic and literary approaches, discuss how Eggers presents ideas about parenting at the time he was writing in *A Heartbreaking Work of Staggering Genius*. [60]

<b>A01</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how ideas about parenting are presented throughout <i>A Heartbreaking Work of Staggering Genius</i> and use literary and linguistic approaches to show what effects are achieved.
<b>A02</b>	Candidates need to show understanding of parenting in the text as a whole. Candidates are free to discuss any aspect of their relationship as long as they consider how Eggers explores this theme. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> <li>• Eggers as brother thrown into the role of 'father'</li> <li>• Eggers' young age to act as a father to Toph</li> <li>• Eggers' protective nature over Toph when his mother is dying</li> <li>• The day-to-day challenges they face together, such as looking for somewhere to live, Eggers' over-protective nature, his constant worrying when leaving Toph with a babysitter, complications regarding education and finances</li> <li>• Modern notions of family: friendship groups and relationships</li> <li>• The domestic arrangements with which Eggers struggles</li> <li>• Eggers' attitudes to Toph's schooling, and his own inability to 'fit in' as a parent to Toph in front of other parents and Toph's teachers.</li> </ul>
<b>A03</b>	Candidates must engage with the contextual focus in the question of parenting. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> <li>• The nature of the text as a memoir and the real situations described in it</li> <li>• Issues regarding adoption and education</li> <li>• Cultural/societal concerns in America at the time</li> </ul>

17. Using integrated linguistic and literary approaches, discuss how Minhinick presents the idea of home in *Watching the Fire-Eater*. [60]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how the idea of home is presented throughout <i>Watching the Fire-Eater</i> and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	<p>Candidates need to show understanding of the theme of home in the text as a whole. Candidates are free to discuss different interpretations of 'home' as long as they consider how Minhinick explores this theme. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• The impact of tourism on a sense of home in 'Rio de Journal'</li> <li>• Minhinick often yearns to return to the familiarity and comfort of his own town, yet several essays condemn life in Wales for its short-sightedness in terms of its treatment of the environment and its people.</li> <li>• Some fond memories of home are explored in the more retrospective passages.</li> <li>• The blending of despair with hope when talking about their 'homes', but often adopt the perspective of displaced outsider from which to critique their worlds.</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question of 'home'. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• The impact of economy/money on 'home'</li> <li>• The culture and society of Wales and its differences to locations around the rest of the world</li> <li>• Environmental concerns</li> <li>• Ideas of identity</li> <li>• Minhinick's authorial voice and opinions</li> </ul>



18. Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of various attitudes towards women in *Watching the Fire-Eater*.

[60]

<b>A01</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how women are presented throughout 'Watching the fire-eater' and use literary and linguistic approaches to show what effects are achieved.
<b>A02</b>	<p>Candidates need to show understanding of the presentation of attitudes towards women in the text as a whole. Candidates are free to discuss different attitudes towards women as long as they consider how Minhinnick explores these.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• A focus on the women he encounters in 'Taking It' and the frustrations and difficulties they face</li> <li>• Although pro-active measures are discussed, nothing is done and the essay eventually ends with the accepting attitude that these dispossessed people have no option other than to carry on 'taking it'.</li> <li>• Minhinnick's attitude towards his wife, his travelling companion</li> <li>• The attitudes towards the Brazilian women in 'Rio de Journal'</li> <li>• His daughter in 'Chamber of Horrors'</li> <li>• Karen in 'A Class of Our Own'</li> <li>• Many descriptions are unflattering.</li> </ul>
<b>A03</b>	<p>Candidates must engage with the contextual focus in the question of attitudes to women. Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• Issues of gender roles in different locations</li> <li>• Family relationships</li> <li>• Differing opportunities and life chances</li> <li>• Minhinnick's authorial voice and opinions.</li> </ul>

19. Using integrated linguistic and literary approaches, discuss how Orwell presents city life in the early twentieth century in *Down and Out in Paris and London*. [60]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how city life is created throughout <i>Down and Out in Paris and London</i> and use literary and linguistic approaches to show what effects are achieved.
<b>AO2</b>	Candidates need to show understanding of the creation of city life in the text as a whole. Candidates are free to discuss different presentations of place as long as they consider how Orwell explores them. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> <li>• Locations in both Paris and London</li> <li>• The squalor of both living and working conditions</li> <li>• They may focus on the Hotel des Trois Moineaux, the Hotel X, Boris' room with the 'Jew' and the Auberge de Jehan Cottard in Paris</li> <li>• In London they may discuss the Spikes or the Salvation Army Shelters, or any of the other locations they use</li> <li>• The use of place to establish atmosphere</li> <li>• Place used as a back drop to characterisation.</li> </ul>
<b>AO3</b>	Candidates must engage with the contextual focus in the question of city life. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> <li>• The nature of the text as a memoir</li> <li>• Differences between Paris and London in the early twentieth century</li> <li>• Attitudes towards the homeless</li> <li>• Poverty</li> <li>• Employment .</li> </ul>

20. Using integrated linguistic and literary approaches, discuss Orwell's presentation of attitudes towards work in *Down and Out in Paris and London*.

[60]

<b>AO1</b>	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes to work are presented in <i>Down and Out in Paris and London</i> and use literary and linguistic approaches to show what effects are achieved
<b>AO2</b>	<p>Candidates need to show understanding of attitudes towards work in the text as a whole. Candidates are free to discuss different presentations of work as long as they consider how Orwell explores attitudes. Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> <li>• The narrator's attitude to the work he undertakes in Paris</li> <li>• His attitudes towards the 'plongeurs' (dishwashers) and their lives</li> <li>• Boris's desire to find employment and the various opportunities he discovers</li> <li>• Boris leads the Narrator into different scams to make money but which prove financially disastrous</li> <li>• The narrator's attempts to make ends meet in Paris</li> <li>• The stress of working long hours</li> <li>• The presentation of minor characters such as waiter Valenti and Charlie</li> <li>• The character of Paddy who spends what he has on clothes and refuses to steal on any grounds.</li> </ul>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question of attitudes to work. Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> <li>• The nature of the text as a memoir</li> <li>• Living conditions in early twentieth century Paris and London</li> <li>• Poverty</li> <li>• Working conditions</li> <li>• The nature of friendship</li> </ul>

**Assessment Grid Unit 2 Section B**

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

## Unit 3: Shakespeare

### 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 band **best fits** the performance of the candidate for **each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range** of marks is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

**Section A: Shakespeare Extract****Section A Mark Allocation**

	<b>AO1</b>	<b>AO2</b>
<b>40 marks</b>	<b>25</b>	<b>15</b>

1. **By focusing on the literary and linguistic techniques used, explore how Shakespeare presents the character of Pompey in this extract from Act 2, Scene 1.**

[40]

<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Pompey's role as dominant speaker</li> <li>• the use of the modal verb 'shall' indicating Pompey's certainty</li> <li>• use of the possessive pronoun 'mine'</li> <li>• emotive verbs such as 'love' used positively in reference to himself</li> <li>• use of parallelism in his opening speech</li> <li>• negative nouns and verbs linked to Caesar and Lepidus show his judgement of them</li> <li>• aggressive interrogatives</li> <li>• his dismissive attitude to Menas with use of verbs such as 'dreams' and 'knows'</li> <li>• negative nouns 'witchcraft' and 'lust'</li> <li>• repeated use of exclamatories</li> <li>• use of alliteration in 'field of feasts'</li> <li>• reference to Hell with 'Lethe'd'</li> <li>• use of comparatives</li> <li>• his judgement of Antony with the noun phrase 'amorous surfeiter' and compound modifier 'ne'er-lust-wearied'</li> <li>• the noun phrase 'Egypt's widow' to describe Cleopatra</li> <li>• the noun phrase 'petty war'</li> <li>• use of plural pronouns</li> <li>• use of the verbs 'cement' and 'bind' to indicate unity</li> <li>• lexical set of war imagery</li> <li>• repeated use of declaratives to indicate Pompey's confidence.</li> </ul>
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<b>AO2</b>	<p>This extract is important as it provides the audience with an overview of the military movements of Caesar and Mark Antony. As it is from the perspective of the pirate Pompey, we see quite critical judgements of the two men as well as Cleopatra herself. Candidates should explore HOW Shakespeare's use of language establishes the character of Pompey and his attitudes to the events which are unfolding.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• Pompey's initial confidence</li><li>• His attitudes to honour and war</li><li>• His dislike and distrust of Caesar, Lepidus and Mark Antony</li><li>• His desire for revenge</li><li>• Pompey's dominance over the others in the scene</li></ul>
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**2. By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 2, Scene 1. [40]**

<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the opening interrogative</li> <li>• use of minor sentences</li> <li>• use of possessive determiners</li> <li>• alliteration in 'queasy question'</li> <li>• use of the modal verb 'must'</li> <li>• syndetic pairings</li> <li>• Edmund's repeated use of exclamatories</li> <li>• use of 'brother' as a vocative</li> <li>• use of the interjection 'O'</li> <li>• the increased pace of Edmund's speech</li> <li>• his role as the dominant speaker in the scene</li> <li>• repetition of the adverbial 'now' to create urgency</li> <li>• the imperative 'Advise yourself.'</li> <li>• Edgar's use of short turns in comparison to Edmund</li> <li>• repetition of 'my father'</li> <li>• lexical set of manipulation and illusion</li> <li>• use of the verb phrase 'seem to defend'</li> <li>• Edmund's descent into minor and simple sentences as he encourages Edgar to run</li> <li>• the use of the stage direction 'Wounds his arm'</li> <li>• the noun phrase 'fierce endeavour'</li> <li>• the ironic use of the noun 'villain'</li> <li>• sibilance in 'sharp sword'</li> <li>• the connotations of the noun phrase 'wicked charms' coupled with the verb 'conjuring'</li> <li>• stichomythic speech between Gloucester and Edmund</li> <li>• lexical set of death and violence</li> <li>• the noun phrase 'revenging gods'</li> <li>• the modifier 'unnatural'</li> <li>• lexical set of action and escape</li> <li>• the adverbial 'suddenly'</li> </ul>
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<b>AO2</b>	<p>This extract is important as it reflects Edmund's ability to manipulate others. Candidates should explore HOW Shakespeare's use of language establishes dramatic tension at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• Edmund's villainy</li><li>• the false fight</li><li>• the discussion between Gloucester and Edmund</li><li>• the use of stage directions</li><li>• the setting of night time</li><li>• the tensions between the brothers</li><li>• the use of dramatic irony in the scene.</li></ul>
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3. **By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents the character of Benedick in this extract from Act 2, Scene 1.** [40]

AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Benedick's use of vocatives in relation to Don Pedro</li> <li>• repetition of personal pronouns</li> <li>• use of the proper noun 'Lady Fame'</li> <li>• the lexical set of natural imagery</li> <li>• use of an extended metaphor</li> <li>• alliteration in 'worthy to be whipped'</li> <li>• the noun 'transgression'</li> <li>• extensive use of declaratives</li> <li>• connotations of the nouns 'rod' and 'garland'</li> <li>• the noun phrase 'bird's nest'</li> <li>• the adverb 'honestly'</li> <li>• use of an interjection and exclamatory in his final speech</li> <li>• the verb 'misused'</li> <li>• personification</li> <li>• the use of the verb 'scold' in relation to Beatrice</li> <li>• the noun phrase 'prince's jester' as Beatrice's judgement of him</li> <li>• the comparative 'duller'</li> <li>• the use of a military simile</li> <li>• the violent metaphor used to describe Beatrice's speech</li> <li>• disease imagery</li> <li>• the verb 'marry'</li> <li>• Biblical allusions through the noun 'hell' and the proper nouns 'Adam' and 'God'</li> <li>• Benedick's use of imperatives to prevent Don Pedro speaking of Beatrice</li> <li>• use of the modifier 'infernal'</li> <li>• the use of tripling in the final lines</li> </ul>
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<b>AO2</b>	<p>This extract is important as it reflects the developments in Benedick's character and his attitudes toward Claudio, Beatrice and relationships. Candidates should explore HOW Shakespeare's use of language establishes the character of Benedick.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• The ways in which other characters in the extract contribute to the presentation of Benedick</li> <li>• Benedick's attitudes to Beatrice and her treatment of him</li> <li>• Benedick's interaction with Don Pedro</li> <li>• His opinions of Claudio</li> <li>• Benedick's emotional state in this extract.</li> </ul>
<b>AO3</b>	<p><b>All valid contextual comments should be rewarded.</b></p> <ul style="list-style-type: none"> <li>• Candidates may consider how the audience would respond to Benedick's attitudes to women here. Links could be made to the play's patriarchal society.</li> <li>• Candidates should be able to explore the Biblical allusions made in this extract.</li> <li>• Candidates may also consider the balance of power and social status in this interaction between Benedick and Don Pedro</li> <li>• Candidates may reflect upon the significance of male attitudes to marriage and relationships through Benedick's opinions of both his own relationship with Beatrice and that of Claudio and Hero.</li> </ul>

4. **By focusing closely on the literary and linguistic techniques used, explore Shakespeare's presentation of Desdemona and Cassio in this extract from Act 3, Scene 3.**

[40]

AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Desdemona's confident opening imperative</li> <li>• the use of the modifier 'good' used by both Desdemona and Emilia</li> <li>• use of the pronouns 'my' and 'thy'</li> <li>• the ironic noun phrase 'honest fellow'</li> <li>• Desdemona's repeated use of modal verbs</li> <li>• use of the modifier 'friendly'</li> <li>• Cassio's use of the vocative 'Bounteous madam'</li> <li>• the noun phrase 'true servant'</li> <li>• negative adverbs</li> <li>• Cassio's continued use of declaratives</li> <li>• the turn taking between the two characters</li> <li>• sibilance in 'shall in strangeness stand'</li> <li>• the use of the verb 'love'</li> <li>• stress on the verb 'do'</li> <li>• the interjection 'Ay'</li> <li>• connotations of the noun 'policy'</li> <li>• the intensifier 'so'</li> <li>• Cassio's use of imagery linked to eating</li> <li>• his use of syntactic patterning</li> <li>• his reference to Othello as 'my general'</li> <li>• the syndetic pairing 'my love and service'</li> <li>• Desdemona's repetition of the imperative 'Do not doubt'</li> <li>• tripling of verbs linked to persuasion</li> <li>• the imperative 'be merry, Cassio'</li> <li>• ironic use of 'shall rather die'</li> <li>• increased pace at the end of the extract</li> <li>• Desdemona's use of imperatives to convince Cassio to stay</li> <li>• Iago's use of the compound modifier 'guilty-like'</li> </ul>
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<b>A02</b>	<p>This extract is important as it reflects the growing divide between Desdemona and Othello. Candidates should explore HOW Shakespeare's use of language establishes the characters of Desdemona and Cassio.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Desdemona's dominance in this scene</li> <li>• her ironic certainty that she can convince her husband of Cassio's innocence</li> <li>• Cassio's fear of Othello's reaction</li> <li>• his respectful nature</li> <li>• unsterotypical gender roles</li> <li>• the influence of Iago over Othello at the end of the extract</li> </ul>
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5. **By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents both Stephano and Trinculo in this extract from Act 3, Scene 2.** [40]

AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the use of turn taking</li> <li>• Stephano's use of imperatives and modal verbs</li> <li>• repetition of the verb 'drink'</li> <li>• lexical set linked to drinking</li> <li>• lexical set linked to the sea</li> <li>• the repeated use of the vocatives 'Servant-monster' and 'Monsieur Monster' in reference to Caliban</li> <li>• use of plosives in Stephano's opening speech</li> <li>• Trinculo's use of exclamatories with reference to Caliban</li> <li>• use of numerals</li> <li>• the use of the noun 'folly'</li> <li>• repeated use of pronouns to indicate the separation between Stephano and Trinculo and Caliban</li> <li>• the mocking use of the noun phrase 'brave monster'</li> <li>• lexical set of military images</li> <li>• juxtaposition of 'lieutenant' and 'standard'</li> <li>• use of possessive determiners</li> <li>• use of modal verbs</li> <li>• repetition of negative adverbs</li> <li>• the use of the compound noun 'moon-calf'</li> <li>• the abstract noun 'honour'</li> <li>• Caliban's use of begging imperatives</li> <li>• the superlative 'most' in the noun phrase 'most ignorant monster'</li> <li>• animalistic imagery</li> <li>• use of the noun 'monster' and modifier 'monstrous'</li> <li>• Stephano's use of imperatives in defence of Caliban</li> <li>• the ironic use of the verb 'suffer' and the noun 'indignity'</li> <li>• the use of the vocative 'noble lord'</li> </ul>
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<b>A02</b>	<p>This extract is important as it reflects Stephano and Trinculo's treatment of Caliban. Candidates should explore HOW Shakespeare's use of language establishes the characters of both men.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• The differences between Stephano and Trinculo</li><li>• Stephano's dominance in the relationship between the two men</li><li>• The ways in which they treat Caliban</li><li>• Stephano's assumption that he is in charge on the island</li><li>• The playful exchanges between the men</li></ul>
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**Assessment Grid Unit 3 Section A Shakespeare extract**

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



**Section B: Shakespeare essay****Section B Mark Allocation**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>80 marks</b>	<b>35</b>	<b>15</b>	<b>30</b>

6. **Explore how love for Cleopatra transforms Antony's traditional attitudes and values in *Antony and Cleopatra*.** [80]

<b>AO1</b>	<ul style="list-style-type: none"> <li>• The play includes a number of transformations, some more convincing than others.</li> <li>• The majority of responses will consider how Antony's love of Cleopatra transforms him, comparing this to her own lack of transformation</li> <li>• Some consideration of characters' changing attitudes to war and loyalty is also to be expected</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the significance of the theme of transformations in the play. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Antony's love for Cleopatra and the effects it has on his behaviour and emotional reactions</li> <li>• the impact his transformation has on his honour and position as a soldier</li> <li>• the idea that Cleopatra undergoes less of a transformation in their relationship</li> <li>• the legitimacy of transformations in the play - are characters acting out of passion or are they truly transformed?</li> <li>• the fluidity of attitudes to conflict and loyalty</li> <li>• the character of Enobarbus who transfers his loyalty from Antony to Caesar</li> <li>• the play's ending</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, the traditional attitudes and values of Antony. All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• the historical influences in the play</li><li>• the varying gender roles in the societies of the play</li><li>• the expected roles of men and women in relationships</li><li>• the importance of honour in both Rome and Egypt</li><li>• the tragic elements of the play.</li></ul>
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**7. Explore the significance and influence of soldiers and the military context in *Antony and Cleopatra*.** [80]

<b>AO1</b>	<ul style="list-style-type: none"> <li>• The play centres on the conflict between Egypt and Rome and includes a number of soldiers and military leaders.</li> <li>• The majority of responses will focus on Antony himself as both a fighter and leader in the play's conflicts</li> <li>• Some consideration of how soldiers are used to explore themes of duty and honour is also to be expected</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the significance of the various soldiers in the play in terms of both themes and narrative progression. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Antony as one of the three leaders of the roman Empire and a proven soldier</li> <li>• other characters' opinions of him - particularly his presence in Egypt</li> <li>• Caesar as a military leader</li> <li>• the bravery shown by soldiers in battle</li> <li>• violent conflicts and death</li> <li>• the idea of soldiers as protectors of the ideals and values of the state</li> <li>• Pompey as a character closely linked to war and rebellion but not the socially sanctioned position of soldier</li> <li>• Lepidus and Octavius in comparison to Antony</li> <li>• issues of honour and duty as represented by the soldiers in the play</li> <li>• the contrasts between Roman and Egyptian soldiers</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, soldiers and the military context.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• the historical influences in the play</li><li>• issues of masculinity and violent conflict</li><li>• the status of the soldier in society</li><li>• the importance of honour in both Rome and Egypt</li><li>• the change in Antony as a soldier in comparison to Julius Caesar</li></ul>
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8. **“Anything cracked will shatter at a touch”. Discuss how the weakness of those in power destroys relationships and society as a whole in *King Lear*.** [80]

<b>AO1</b>	<ul style="list-style-type: none"> <li>• The play centres on various forms of weakness from emotional to physical to moral.</li> <li>• The majority of responses will consider Lear’s weakness in terms of judgement as well as his physical weakness as the play progresses.</li> <li>• Some consideration of the wider social weaknesses which Shakespeare explores is also to be expected.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the significance of weaknesses in the play. Weaknesses in various characters and in society itself offer rich areas of focus. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Lear’s descent into madness</li> <li>• the weaknesses in his judgement, particularly in his early decision to divide the kingdom</li> <li>• Goneril and Regan’s moral weakness in the face of temptation</li> <li>• the physical weaknesses of various characters as manifested through injury, blindness and old age</li> <li>• weaknesses in society which are revealed through Lear’s actions</li> <li>• human weakness</li> <li>• the moral weakness of Edmund as an illegitimate son</li> <li>• the lack of loyalty and compassion shown by characters</li> <li>• Albany’s weakness in his relationship with his wife</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question, power, relationships, society.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the historical influences in the play</li> <li>• the Chain of Being</li> <li>• patriarchal attitudes and the treatment of women</li> <li>• the importance of honour in a courtly society</li> <li>• illegitimacy.</li> </ul>

**9. Explore the presentation of different attitudes towards death in *King Lear*. [80]**

<b>AO1</b>	<ul style="list-style-type: none"> <li>• The play includes quite graphic violence and all of the Lear family die before the play concludes.</li> <li>• The majority of responses will consider the deaths of Lear and Cordelia.</li> <li>• Some consideration of Gloucester's blinding and its metaphorical significance is also to be expected.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the significance of violent acts and deaths in the play. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• old age and approaching death</li> <li>• Lear's death</li> <li>• the violent blinding of Gloucester</li> <li>• Cordelia's tragic death</li> <li>• the gods' torture of humans</li> <li>• the link between moral weakness and violence</li> <li>• violence orchestrated by women</li> <li>• Goneril's poisoning of her sister and subsequent suicide</li> <li>• Cornwall's enjoyment of inflicting pain</li> <li>• Lear as a tragic hero</li> <li>• the reasons for violence</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, attitudes to death.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the historical influences in the play</li> <li>• the Chain of Being</li> <li>• gender roles in a patriarchal society</li> <li>• the play as a tragedy</li> <li>• religious attitudes to death, and in particular, suicide.</li> </ul>

**10. Explore how Shakespeare uses attitudes towards love and marriage in *Much Ado About Nothing* as a source of comedy.** [80]

<b>AO1</b>	<ul style="list-style-type: none"> <li>• The play is a comedy and includes humorous exchanges between characters.</li> <li>• The majority of responses will consider the humorous word play between Benedick and Beatrice.</li> <li>• Some consideration of Dogberry and his use of malapropisms is also to be expected.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of play as a comedy and the various ways in which humour is used. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the 'merry war' of words between Beatrice and Benedick</li> <li>• how their relationship offers a comedic side to love</li> <li>• Beatrice's fearful manipulation of the language of the men around her</li> <li>• the many misunderstandings and deceptions which cause confusion and humour</li> <li>• Claudio being tricked by Hero</li> <li>• the happy resolution of the play</li> <li>• the idea of cuckoldry</li> <li>• the character of Dogberry and his frequent misuse of language</li> <li>• use of euphemisms</li> <li>• use of insults and mockery</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the play's genre and act structure</li> <li>• gender roles</li> <li>• infidelity in relationships</li> <li>• treatment of lower class characters</li> <li>• attitudes to marriage.</li> </ul>

**11. Consider the significance and influence of a patriarchal society in the development of Claudio's attitudes and behaviour in *Much Ado About Nothing*.**

**[80]**

<b>AO1</b>	<ul style="list-style-type: none"> <li>• Claudio is significant in the play largely due to the relationships he forges with other characters.</li> <li>• The majority of responses will consider his relationship with Hero. Attitudes to love could be considered here as well as his response to her perceived betrayal.</li> <li>• Some consideration of his relationship with Don Pedro and Benedick is also to be expected.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of Claudio's significance to the play and how he is used to reflect key themes such as marriage, loyalty and honour. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• how other characters perceive Claudio</li> <li>• first impressions of Claudio as a soldier and a man of honour</li> <li>• the speed with which he falls in love with Hero and the intensity of his emotions</li> <li>• attitudes to marriage</li> <li>• how swift he is to believe the worst of Hero</li> <li>• his friendship with Benedick and Don Pedro</li> <li>• his attitude to Benedick's relationship with Beatrice</li> <li>• how Shakespeare parallels Claudio's relationship with Hero with that of Benedick and Beatrice</li> <li>• his desire to redeem himself when he realises he has misjudged Hero</li> <li>• the play's ending</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
<b>AO3</b>	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the play's genre</li> <li>• the importance of honour in a patriarchal society</li> <li>• expectations regarding female chastity</li> <li>• infidelity in relationships</li> <li>• attitudes to marriage.</li> </ul>



**12. Discuss Emilia's contribution to the social and moral codes of behaviour in *Othello*. [80]**

<b>AO1</b>	<ul style="list-style-type: none"> <li>• The play largely centres on the disintegration of Othello and Desdemona's relationship, in which Emilia has a role to play.</li> <li>• The majority of responses will consider Emilia's relationships with both Desdemona and Iago.</li> <li>• Some consideration of the play's ending and Emilia's role in the resolution of events is also to be expected.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of Emilia's significance to the play and how she is used to reflect key themes such as marriage, friendship and power. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• how other characters perceive Emilia</li> <li>• her relationship with Desdemona</li> <li>• the contrasts between the two women, particularly in terms of their attitudes to marriage</li> <li>• her marriage to Iago</li> <li>• the theft of the handkerchief</li> <li>• the way in which she reveals the truth about Desdemona's infidelity</li> <li>• her role in Iago's downfall</li> <li>• her death</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question, social and moral codes of behaviour.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the role of women in a patriarchal society</li> <li>• how audiences might react to Emilia's betrayal of Desdemona</li> <li>• the importance of honour in a patriarchal society</li> <li>• infidelity in relationships</li> <li>• attitudes to marriage.</li> </ul>

**13. Consider whether the conclusion to the play is effective in terms of presenting Othello as a tragic hero.** [80]

<b>AO1</b>	<ul style="list-style-type: none"> <li>• The ending of the play focuses on the resolution of Iago's deception regarding Desdemona.</li> <li>• The majority of responses will consider the change in Othello's character and his death.</li> <li>• Some consideration of Iago's punishment and whether this is fulfilling for the audience is also expected.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of how Shakespeare uses the ending to resolve some key narrative points. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Othello's transformation from noble general to irrational husband</li> <li>• Othello's reaction when the truth is revealed</li> <li>• his final speech before killing himself</li> <li>• his role as a tragic hero</li> <li>• his concerns about how he will be remembered after his death</li> <li>• the audience's reaction to his 'punishment'</li> <li>• Emilia's decision to reveal the truth about Desdemona</li> <li>• her death at the hands of her husband</li> <li>• Iago's silence at the end of the play and the audience's reaction to this</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question, the tragic tradition.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the genre of the play and Othello's role as the tragic hero</li> <li>• attitudes to race</li> <li>• gender roles in patriarchal societies</li> <li>• power and social status</li> <li>• attitudes to death and suicide.</li> </ul>

**14. “The isle is full of noises.” Examine the different ways in which Shakespeare makes dramatic use of sound and music in *The Tempest*. [80]**

<b>AO1</b>	<ul style="list-style-type: none"> <li>Noises act as one of the main motifs used in the play. Candidates could explore a range of different sounds from music and song to sounds as a source of fear or unrest.</li> <li>The majority of responses will consider the character of Ariel as it is Ariel’s music which acts as a catalyst in moving the narrative forward.</li> <li>Some consideration of the noises associated with the island itself and how Shakespeare uses them as metaphors is also expected.</li> <li>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of how Shakespeare uses sound and music in the play. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>Caliban’s speech from which the quote in the title is taken</li> <li>the sounds of the storm and shipwreck</li> <li>Ariel’s music leading Ferdinand to Miranda</li> <li>Ariel’s music waking Gonzalo as Antonio and Sebastian are about to kill Alonso</li> <li>the magical banquet</li> <li>how music is used to give the island its magical quality</li> <li>absence of sound at key points - particularly in relation to Caliban</li> <li>how music is used to progress the narrative by providing characters with key information</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question, the use of sound and music in plays.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>the genre of the play</li> <li>the context of the play’s production</li> <li>issues of colonialism</li> <li>attitudes to magic</li> <li>the feeling of the play being a masque, particularly in the banquet scene</li> </ul>

**15. Discuss how Shakespeare uses Miranda and Ferdinand to present social and political issues in *The Tempest*.** [80]

<b>AO1</b>	<ul style="list-style-type: none"> <li>• The relationship of Ferdinand and Miranda is the central love story of the play and contributes to our understanding of key themes in the play.</li> <li>• The majority of responses will consider the development of the relationship, tracking it from first meeting to marriage.</li> <li>• Some consideration of Prospero's attitude to his daughter's relationship is also expected.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of how the relationship between Miranda and Ferdinand develops and why it is significant in terms of the social and political issues in the play. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• first impressions of both Miranda and Ferdinand before they meet</li> <li>• the attitudes of other characters to their relationship, particularly the attitude of Prospero</li> <li>• Shakespeare's attitudes to love</li> <li>• Ferdinand's first opinions of Miranda where he sees her as a goddess</li> <li>• the language of courtly love used</li> <li>• Ferdinand's speech regarding Miranda's purity</li> <li>• how the relationship contributes to our understanding of key themes in the play</li> <li>• the role of the relationship in allowing Prospero's plan to restore justice.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question, social and political issues.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• attitudes to marriage and love</li> <li>• gender roles in a patriarchal society</li> <li>• issues of colonialism</li> <li>• the genre of the play</li> <li>• courtly love.</li> </ul>

**Assessment Grid Unit 3 Section B Shakespeare essay**

<b>Band</b>	<b>AO1</b> <b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>  <b>(35 marks)</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>(15 marks)</b>	<b>AO3</b> <b>Demonstrate the significance and influence of the contexts in which texts are produced and received</b>  <b>(30 marks)</b>
<b>5</b>	<b>29-35 marks</b> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of texts</li> <li>confident understanding of and appreciation of writers' techniques</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>confident evaluation of impact of contextual factors in shaping the production and reception of texts</li> <li>confident grasp of overview</li> </ul>
<b>4</b>	<b>22-28 marks</b> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>purposeful use of terminology</li> <li>clearly understands and applies relevant concepts and methods</li> <li>accurate and coherent written expression</li> <li>effectively organised and shaped response</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of texts</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>sound awareness of the influence of contextual factors on the production and reception of texts</li> <li>secure grasp of overview</li> </ul>
<b>3</b>	<b>15-21 marks</b> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>reasonable use of terminology</li> <li>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>generally accurate and coherent written expression</li> <li>clearly organised</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of texts</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/ linguistic features</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>sensible awareness of the influence of contextual factors on the production and reception of texts</li> <li>sensible grasp of overview</li> </ul>
<b>2</b>	<b>8-14 marks</b> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>basic use of key terminology, though may include some inaccuracy</li> <li>basic understanding of concepts and methods</li> <li>lapses in quality of written expression</li> <li>straightforward organisation</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>basic analysis of how language choices, form and structure affect meaning</li> <li>awareness of key linguistic/ literary features</li> <li>straightforward understanding of texts with some generalisation and simplification</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>basic awareness of the influence of contextual factors on the production and reception of texts</li> <li>basic overview</li> </ul>
<b>1</b>	<b>1-7 marks</b> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts and methods</li> <li>irregular use of terminology</li> <li>frequent lapses in clarity</li> <li>response may lack organisation</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of texts</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>limited awareness of the influence of contextual factors on the production and reception of texts</li> <li>limited overview</li> </ul>
<b>0 marks:</b> response not worthy of credit or not attempted			

## Unit 4: Unseen Texts and Prose Study

### 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 band best fits the performance of the candidate for each assessment objective in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

**Section A: Comparative Analysis of Unseen Texts**  
**Mark Allocation**

	<b>AO1</b>	<b>AO2</b>	<b>AO4</b>
<b>60 marks</b>	<b>15</b>	<b>15</b>	<b>30</b>

**1. Using integrated approaches, compare and contrast the presentation of schools in Texts A – C.**

The following guidelines contain indicative content and possible approaches candidates may use in their response. 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.

	Text A: 'The School in August'	Text B: <i>Cider with Rosie</i>	Text C: So You Think You Can Teach
<b>AO1</b>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• three end-stopped stanzas of six lines (sestets)</li> <li>• mainly iambic rhythm but trochaic in final line</li> <li>• alternates tetrameter with trimeter</li> <li>• alternate rhyme in each stanza; cross-rhymed quatrain lines 7-10</li> <li>• some unrhymed lines</li> <li>• enjambment, notably in lines 4-6, 8-10 and 15-16</li> <li>• moves from description to curiosity and finally reflection</li> <li>• third person; authoritative voice in final stanza</li> <li>• declarative mood in first and third stanzas</li> <li>• second stanza in interrogative mood</li> <li>• present tense in first and third stanzas</li> <li>• second stanza in past tense</li> <li>• foregrounded conjunction 'and' in stanzas 1 and 3</li> <li>• parallelism with passive verbs in lines 13-14</li> <li>• repetition of the interrogative pronoun 'Who'</li> <li>• concrete nouns/lexical set of the classroom</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• continuous prose</li> <li>• declarative mood throughout</li> <li>• past tense, but present in 'So do I now...recall...'</li> <li>• first person singular pronoun 'I' to begin both paragraphs</li> <li>• much use of first person plural pronoun 'we'; opens with plural determiner 'our'</li> <li>• parallelism 'Through...afternoons'</li> <li>• direct speech for classroom chanting</li> <li>• simple and minor hyphenated declaratives for the chants</li> <li>• tripling: mixture of past and future 'So it was...for ever'</li> <li>• tripling: negation - 'no', 'didn't' 'neither'</li> <li>• syndetic lists</li> <li>• syndetic pairs e.g. 'the boys and the girls'</li> <li>• asyndetic list of modified noun phrases 'The bubbling...books'</li> <li>• foregrounded conjunction 'But'</li> <li>• elliptical ending</li> <li>• concrete nouns simple pre-modifiers 'blue ink' 'red fire'</li> <li>• tripling of verbs 'measure' 'write' 'read' – the three Rs</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• initial imperative 'don't get me wrong'</li> <li>• conjunction 'but'</li> <li>• exclamatory sentence – 'what a nightmare'</li> <li>• stressed phoneme in '<u>dem</u>ocratic' suggests critical attitude</li> <li>• accent 'ya don't wanna'</li> <li>• elision – 'wanna'</li> <li>• pre-modification of Cliff - 'curmudgeonly, old'</li> <li>• repetition – 'facing the front'</li> <li>• informal lexis - 'old fash'</li> <li>• assertive imperative – 'so let me just tell you'</li> <li>• colloquial noun 'kids'</li> <li>• stressed pronouns – 'you' and 'me'</li> <li>• idiolect – 'problemo'</li> <li>• ellipsis – 'minute they're back...'</li> <li>• double intensifier – 'very very'</li> <li>• stressed phonemes on '<u>fright</u>ened' and '<u>disciplin</u>arian' suggest a condemnatory attitude</li> <li>• stressed intensifier 'too'</li> <li>• parallelism – 'you don't'</li> <li>• elision - 'cos' and 'y'know' creates an informal tone</li> <li>• harsh imperative – get a grip'</li> <li>• stress on pre-modifier 'real'</li> <li>• noun phrase – 'real world'</li> </ul>



	<ul style="list-style-type: none"> <li>• lexis of abandonment 'empty', 'locked' 'hollow'</li> <li>• choice of dynamic verb 'creeps'</li> <li>• symbolism of the moving sunbeam</li> <li>• choice of proper nouns in line 8</li> <li>• long slow pre-modified noun phrase in line 9</li> <li>• interjection 'Ah' introducing more general observation</li> <li>• period detail 'scorebooks'</li> <li>• use of antonyms 'seniors' and 'juniors'</li> <li>• noun phrases e.g. 'swimming groups' to represent youth and vigour</li> <li>• sibilance, especially in lines 3-6 and 9-12</li> </ul>	<ul style="list-style-type: none"> <li>• sensory imagery 'reek of steaming life'</li> <li>• juxtaposition/opposites e.g. 'abstract' and 'simple'</li> <li>• verb choice 'chanted'</li> <li>• premodified abstract noun phrases 'primal truths' 'ultimate power'</li> <li>• foregrounding of patterned adjectives 'unhearing, unquestioning'</li> <li>• lexis of royalty 'glory' 'throne'</li> <li>• simple simile 'as dark as tea'</li> <li>• personification of the cupboard 'yawning'</li> <li>• antonyms e.g. 'slow' and 'quick'</li> <li>• listed proper nouns</li> <li>• listed adjectives for defects and shortcomings</li> <li>• onomatopoeia 'whisper ... titter... grumble'</li> <li>• building metaphor for securing knowledge 'hammering...home'</li> </ul>	<ul style="list-style-type: none"> <li>• complex sentence with interrogative at end – realistic or unsympathetic tone?</li> <li>• some non-fluency features – voiced pauses, unfinished word</li> <li>• fillers – 'uh', 'er'</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Candidates should use coherent written expression within their response.</b></li> </ul>			

A02	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• how the poet creates a dreamy and nostalgic in tone, blending description and reflection</li> <li>• how the poem becomes a brief meditation on the passing of time</li> <li>• the way in which the two descriptive stanzas invite the reader to drift through a girls' school during the holidays</li> <li>• the way that the speaker also expresses curiosity, as an outsider (male) peering into an entirely female environment</li> <li>• the intended audience - written with an English audience in mind as knowledge of traditional schooling is assumed</li> <li>• the fact that the poem is a mid-20th century lyric poem.</li> </ul>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• how Lee's experience at his rural elementary school is recalled affectionately in adulthood</li> <li>• the structure of the extract and how it establishes meaning - the first paragraph deals mainly with what was taught and how it was received, the second with the classroom and pupils</li> <li>• how the extract aims to create a realistic, personal and nostalgic portrait of the past for readers who are interested in social history and the English countryside</li> <li>• the impressions created of the 1920s curriculum and/or classroom and offer some comparison with schools today.</li> </ul>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Street-Porter's critical attitude towards the organisation of the classroom environment</li> <li>• her critical attack on the Headteacher</li> <li>• her perception of the children's behaviour</li> <li>• her criticism of the over-protective nature of education and the lack of reality in the classroom</li> <li>• how Street-Porter's views relate to a modern debate about values and methods in education</li> <li>• the context of the Channel 5 series reality TV: it is primarily for entertainment</li> <li>• the intended audience – most probably those with at least a casual interest in education – teachers, for example.</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</b></li> <li>• <b>Candidates should consider <u>HOW</u> school is presented in each text. The focus should be on HOW meaning is created.</b></li> <li>• <b>Reward all valid interpretations.</b></li> </ul>		
A04	<ul style="list-style-type: none"> <li>• Candidates need to demonstrate awareness of the similarities and differences between the three texts.</li> <li>• Candidates should compare and contrast the texts in terms of style, attitudes and meanings.</li> <li>• Candidates are likely to make connections in terms of literary and linguistic features used – well-informed responses will link those features to meaning and make more meaningful connections.</li> <li>• The majority of candidates are likely to make connections in terms of context and how it affects the way school is represented by the writer.</li> <li>• Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. literary movements, historical events).</li> <li>• <b>Reward all valid and meaningful connections.</b></li> </ul>		

## Assessment Grid for Unit 4 Section A: Comparative Analysis of Unseen Texts

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression  (15 marks)	AO2 Analyse ways in which meanings are shaped in texts  (15 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods  (30 marks)
5	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of texts</li> <li>confident understanding of and appreciation of writers' techniques</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>astute and illuminating connections between unseen texts, including comments on style, attitudes etc.</li> <li>confident connections between text genres</li> <li>purposeful and productive comparisons</li> </ul>
4	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>purposeful use of terminology</li> <li>clearly understands and applies relevant concepts and methods</li> <li>accurate and coherent written expression</li> <li>effectively organised and shaped response</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of texts</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>secure exploration of connections between unseen texts</li> <li>secure understanding of connections between text genres</li> <li>well-selected points of comparison and/or contrast</li> </ul>
3	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>reasonable use of terminology</li> <li>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>generally accurate and coherent written expression</li> <li>clearly organised</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of texts</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/ linguistic features</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>sensible exploration of connections between unseen texts</li> <li>sensible understanding of connections between text genres</li> <li>reasonable selection of points for</li> </ul>
2	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>basic use of key terminology, though may include some inaccuracy</li> <li>basic understanding of concepts and methods</li> <li>lapses in quality of written expression</li> <li>straightforward organisation</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>basic analysis of how language choices, form and structure affect meaning</li> <li>awareness of key linguistic/ literary features</li> <li>straightforward understanding of texts with some generalisation and simplification</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>basic exploration of connections between unseen texts</li> <li>some understanding of connections between text genres</li> <li>points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial</li> </ul>
1	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts and methods</li> <li>irregular use of terminology</li> <li>frequent lapses in clarity</li> <li>response may lack organisation</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of texts</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>limited exploration of connections between unseen texts</li> <li>limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly</li> <li>limited understanding of text genres</li> </ul>
<b>0 marks:</b> response not worthy of credit or not attempted			

**Section B: Prose Study****Section B Mark Allocation**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>60 marks</b>	<b>15</b>	<b>15</b>	<b>30</b>

2. Discuss how the theme of wrongdoing is presented in the text you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors. [60]

<b>AO1</b>	<ul style="list-style-type: none"> <li>Wrongdoing is a relevant theme within each text.</li> <li>The majority of responses will probably respond to this question by discussing how wrongdoing is represented through the way characters behave in the set text.</li> <li>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>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.</li> <li>In order to access the higher bands, candidates will need to establish a well constructed argument.</li> <li>Narrative accounts of wrongdoing identified in the text (however detailed) are unlikely to score highly.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the theme of wrongdoing in the text they have studied as a whole. Candidates are free to discuss different interpretations of 'wrongdoing' as long as they consider <u>HOW</u> the writer establishes this theme.</p> <p>Candidates should be <b>rewarded for all valid interpretations</b> of the text that address the set question. Candidates can (and will most likely) discuss parts of the texts other than those mentioned below.</p> <p>There are some very obvious materials in the set texts to explore such as:</p> <ul style="list-style-type: none"> <li><i>The Handmaid's Tale</i> – the role of the handmaids, the treatment of women, the salvaging, male power and control, the restrictions of the dystopian society</li> <li><i>Emma</i> – Emma's treatment of Harriet Smith, class attitudes, social discrimination, Emma's recognition of her wrongdoing</li> <li><i>Great Expectations</i> – Pip's treatment by Miss Havisham and Estella, the way that Pip treats Joe, Pip's overwhelming desire for wealth and social advancement, Miss Havisham's acknowledgement of her wrongdoing, social discrimination</li> <li><i>Tess of the D'Urbervilles</i> – Alec's mistreatment of Tess, the stigmatisation and ostracisation of Tess, the murder of Alec, the execution of Tess</li> <li><i>The Color Purple</i> – the rape of Celie, the imprisonment of Sofia, the role of marriage, male domination, racial discrimination.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

AO3	<p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• <i>The Handmaid's Tale</i> - gender roles, male dominance and power, the function of a totalitarian/dystopian society, the controversial politics of reproduction, the reversal of women's rights</li> <li>• <i>Emma</i> - social status and hierarchy, gender roles, the role of marriage in the context of the novel, the bildungsroman genre</li> <li>• <i>Great Expectations</i> - social status and hierarchy, gender roles, Victorian society, the division between the rich and the poor, the bildungsroman genre</li> <li>• <i>Tess of the D'Urbervilles</i> - gender roles, male dominance and power, the attitudes within Victorian society towards women accused of wrongdoing, Hardy's controversial depiction of women victimised by the social rigidity</li> <li>• <i>The Color Purple</i> – gender roles, the role of marriage in the context of the novel, male dominance and power, racial prejudice.</li> </ul>
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3. **“Happy families are all alike; every unhappy family is unhappy in its own way.”**  
**Examine the presentation of family relationships in the text you have studied.**  
**In your response you must use integrated literary and linguistic approaches**  
**and consider the significance of contextual factors.** [60]

AO1	<ul style="list-style-type: none"> <li>• Family relationships are clearly relevant within each text.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> <li>• In order to access the higher bands, candidates will need to establish a well constructed argument.</li> <li>• Narrative accounts of family relationships identified in the text (however detailed) are unlikely to score highly.</li> </ul>
AO2	<p>Candidates need to show understanding of family relationships in the text they have studied as a whole. Candidates are free to discuss different types of family relationships (e.g. sibling relationships, marital relationships, parent-child relationships, close family relationships, more distant family relationships, etc) as long as they consider <u>HOW</u> the writer establishes the relationship. Candidates may choose to write a developed response focusing on one family relationship or they may explore several different family relationships within the text – either approach is a viable one.</p> <p>Candidates should be <b>rewarded for all valid interpretations</b> of the text that address the set question. Candidates can (and will most likely) discuss parts of the texts other than those mentioned below.</p> <p>There are some very obvious materials in the set texts to explore such as:</p> <ul style="list-style-type: none"> <li>• <i>The Handmaid's Tale</i> – the subverted nature of family relationships, Offred and her mother, Offred and her child, Offred's recollections of her Aunt Lydia, the Commander's relationship with his wife, the use of the handmaid within the marital relationship</li> <li>• <i>Emma</i> – Emma's relationship with her father, Mr Weston's relationship with Frank, the relationship between Mr and Mrs Elton, Emma's relationship with Mr Knightley, Emma's relationship with her sister, Miss Bates and Jane Fairfax</li> <li>• <i>Great Expectations</i> – Pip's relationship with his sister, Pip's relationship with Joe, Miss Havisham's relationship with Estella, Magwitch's relationship with Estella and Pip, Joe's relationship with Biddy – their child 'little Pip', Wemmick and the aged parent, the power of family ties and obligations</li> <li>• <i>Tess of the D'Urbervilles</i> – Tess' relationship with her parents, Angel's relationship with his brothers, Angel's relationship with his parents, the D'Urberville family vault and history</li> <li>• <i>The Color Purple</i> – Celie relationship with Nettie, Celie's relationship with Mr _____, Harpo's relationship with Sofia, Harpo's relationship with his father, Nettie's relationship with Adam and Olivia, the women in the Olinka tribe.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

<b>AO3</b>	<p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• <i>The Handmaid's Tale</i> - gender roles, patriarchal power, relationships within a totalitarian/dystopian society, the controversial politics of reproduction, the reversal of women's rights</li><li>• <i>Emma</i> - social status and hierarchy, gender roles, class issues</li><li>• <i>Great Expectations</i> - social status and hierarchy, gender roles, class issues</li><li>• <i>Tess of the D'Urbervilles</i> - gender roles, male dominance and power, the position of women within Victorian society, class and social status</li><li>• <i>The Color Purple</i> – gender roles, the role of marriage in the context of the novel, patriarchal power, the social context in both Africa and America.</li></ul>
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4. Consider some of the effects of the use of dialogue in the text you have studied. In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors. [60]

AO1	<ul style="list-style-type: none"> <li>• The use of dialogue is important within each text.</li> <li>• The majority of responses will probably respond to this question by discussing how dialogue is used to create a particular character or to establish relationships between characters in the set text.</li> <li>• Candidates are also likely to discuss how dialogue is used to establish and explore key themes.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis, including relevant features of spoken discourse.</li> <li>• 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.</li> <li>• In order to access the higher bands, candidates will need to establish a well constructed argument.</li> <li>• Narrative accounts of how dialogue is used in the text (however detailed) are unlikely to score highly.</li> </ul>
AO2	<p>Candidates need to show understanding of the use of dialogue in the text they have studied as a whole. Candidates are free to discuss different ways dialogue is used as long as they consider <u>HOW</u> the writer uses the dialogue to achieve a particular effect.</p> <p>Candidates should be <b>rewarded for all valid interpretations</b> of the text that address the set question. Candidates can (and will most likely) discuss parts of the texts other than those mentioned below.</p> <p>There are some very obvious materials in the set texts to explore such as:</p> <ul style="list-style-type: none"> <li>• <i>The Handmaid's Tale</i> – Offred's dialogue with the reader, Offred's storytelling as a substitute for dialogue, the speech patterns of various characters (e.g. Offred, the Commander, Rita, Cora, Professor Pieixoto, the television broadcaster), the juxtaposition of Offred's language as the narrator compared to her spoken language as a Handmaid, patriarchal power in the spoken language of the Gilead</li> <li>• <i>Emma</i> – the overly complex speech used by Emma, Mr Elton's ostentatious speech, the bantering between Emma and Frank Churchill, Emma's insulting dialogue regarding Miss Bates, Mr Knightley's tactful use of dialogue, Robert Martin's open, honest way of expressing himself in comparison to Mr Elton and Frank, how dialogue is used to emphasize class attitudes, social discrimination</li> <li>• <i>Great Expectations</i> – how dialogue is used to emphasize the social difference between Pip and Estella, how Joe's dialogue is used to highlight his social class, the contrasting style of the dialogue used by Pip as the novel progresses, how dialogue is used to emphasize class attitudes, social discrimination</li> <li>• <i>Tess of the D'Urbervilles</i> – how dialogue emphasizes the differences in education between Tess and her parents, the dichotomy in Tess' speech( e.g. her as a representative of her own class and Hardy's idealized version of her), Alec's different 'voices' (e.g. the preacher, the melodramatic, the seducer), the use of dialect and colloquialisms, frequent use of exclamatives within speech, how dialogue is used to emphasize class attitudes, (e.g. the Clares in contrast with the farm workers) , social discrimination</li> <li>• <i>The Color Purple</i> – the use of direct speech within Celie's letters, Celie's colloquial use of dialogue, Celie's dialogue with God, Walker allowing Celie to have a dialogue with God/reader, black/white dialect, non-standard dialect, Nettie's dialogue, Shug Avery's dialogue emphasizes her power in comparison to the other black women, the dialogue between Sofia and the mayor's wife.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>



<b>AO3</b>	<p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• <i>The Handmaid's Tale</i> - gender roles, male dominance and power, the function of a totalitarian/dystopian society, feminism</li><li>• <i>Emma</i> - social status and hierarchy, gender roles, class issues</li><li>• <i>Great Expectations</i> - social status and hierarchy, the division between the rich and the poor, class issues</li><li>• <i>Tess of the D'Urbervilles</i> - gender roles, male dominance and power, class issues</li><li>• <i>The Color Purple</i> – gender roles, the male dominance and power, racial prejudice, racial inequality.</li></ul>
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5. Consider the influences of the narrator and narrative voices in the text you have studied. In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors. [60]

AO1	<ul style="list-style-type: none"> <li>The use of a narrator and/or narrative voice(s) is clearly a central concern in each text.</li> <li>The majority of responses will probably respond to this question by discussing how the narrator/narrative voice is used to establish characters, themes, control the narrative itself and convey the author's attitudes.</li> <li>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>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.</li> <li>In order to access the higher bands, candidates will need to establish a well constructed argument.</li> <li>Narrative accounts of the use of the narrator/narrative voices (however detailed) are unlikely to score highly.</li> </ul>
AO2	<p>Candidates need to show understanding of the narrator/narrative voices the text they have studied as a whole. Candidates are free to discuss the different ways that the writer has used a narrator/narrative voices they consider <u>HOW</u> they have been used to create a particular effect within the text.</p> <p>Candidates should be <b>rewarded for all valid interpretations</b> of the text that address the set question. Candidates can (and will most likely) discuss parts of the texts other than those mentioned below.</p> <p>There are some very obvious materials in the set texts to explore such as:</p> <ul style="list-style-type: none"> <li><i>The Handmaid's Tale</i> – a woman's 'autobiographical' narrative, the POV of a woman – Offred only able to tell her narrative after she has escaped from the Gilead, Offred's discontinuous narrative structure which the reader has to reconstruct (e.g. frequent time shifts, short scenes, flashbacks), Offred's use of past v present, Offred's narration of the stories of other women (e.g. her mother, Moira, other Handmaids), the contrasting style of Offred's narration in comparison to the Historical Notes, the epigraphs</li> <li><i>Emma</i> – retrospective narration, third person omniscient POV, use of free indirect discourse, the character of Emma is mainly used as the focaliser, some events are narrated from other characters' POV (e.g. Mr Knightley), social commentary provided by narrator throughout the text expresses Austen's views and values, ironic tone of the narrator</li> <li><i>Great Expectations</i> – first person narrative perspective but double-voiced narrative, the switching between a childish comment to an adult perspective, how the voice of the adult Pip suggests he has developed a different moral and social view that allows him to judge his younger self, narrative framing (the telling of stories within the story), the juxtaposition of past v present</li> <li><i>Tess of the D'Urbervilles</i> – 'limited' omniscient narration, third person POV, narrator as a distinct character who tells Tess's story 'faithfully', Tess as main focaliser, how the narrative voice is used to create bias (e.g. the reader is given free access to the thoughts of Tess but more limited on the male characters), how the narrator encourages the reader to sympathise with Tess and Angel but not Alec, chronological narration</li> <li><i>The Color Purple</i> – first-person confessional and epistolary (letter) format, narrated from the POV of a poor, uneducated, victimised black woman, the dual narration of Celie and Nettie, how Celie's narration develops to reflect her character development, how Walker also re-enacts dialogue between characters so that even though the novel narrated in the first person the perception is that other characters speak, the discontinuous narrative structure.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

<b>AO3</b>	<p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• <i>The Handmaid's Tale</i> - gender roles, male dominance and power, the function of a totalitarian/dystopian society, feminism, authorial intention</li><li>• <i>Emma</i> - social status and hierarchy, gender roles, class issues, authorial intention, the bildungsroman genre</li><li>• <i>Great Expectations</i> - social status and hierarchy, gender roles, Victorian society, the division between the rich and the poor, the bildungsroman genre, authorial intention</li><li>• <i>Tess of the D'Urbervilles</i> - gender roles, male dominance and power, the attitudes within Victorian society, Hardy's commentary on women victimised by the social rigidity, authorial intention</li><li>• <i>The Color Purple</i> – gender roles, male dominance and power, racial prejudice, feminism, the position of black women in America and Africa, authorial intention.</li></ul>
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6. **“Money alone sets all the world in motion.” Examine the presentation of wealth and/or poverty in the text you have studied. In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors.** [60]

AO1	<ul style="list-style-type: none"> <li>• Wealth and/or poverty are relevant themes within each text.</li> <li>• The majority of responses will probably respond to this question by discussing how wealth and/or poverty are represented through the characters in the set text.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</li> <li>• 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.</li> <li>• In order to access the higher bands, candidates will need to establish a well constructed argument.</li> <li>• Narrative accounts of wealth and/or poverty identified in the text (however detailed) are unlikely to score highly.</li> </ul>
AO2	<p>Candidates need to show understanding of the theme(s) of wealth and/or poverty in the text they have studied as a whole. Candidates are free to discuss different interpretations of wealth and/or poverty as long as they consider <u>HOW</u> the writer establishes these themes.</p> <p>Candidates should be <b>rewarded for all valid interpretations</b> of the text that address the set question. Candidates can (and will most likely) discuss parts of the texts other than those mentioned below.</p> <p>There are some very obvious materials in the set texts to explore such as:</p> <ul style="list-style-type: none"> <li>• <i>The Handmaid's Tale</i> – the use of the handmaids by rich couples, the class society that has been created, the totalitarian system that threatens women with poverty in order to control them, the wealth and position of the Commander,</li> <li>• <i>Emma</i> – Emma's social position as a member of the wealthiest family in Highbury, less affluent members of the community such as Miss Bates, Harriet Smith, and the poor families who live on Emma's estate, Mr Elton's treatment of Harriet Smith, the position of the unmarried single woman, the impact of poverty/wealth upon marital matches, class attitudes, social discrimination</li> <li>• <i>Great Expectations</i> – Pip's treatment by Miss Havisham and Estella, the way that Pip treats Joe, Pip's overwhelming desire for wealth and social advancement, social discrimination</li> <li>• <i>Tess of the D'Urbervilles</i> – the pressure put upon Tess by her family to improve their financial position and reputation, how class differences are presented as barriers to relationship between Tess and Angel, how Alec d'Urberville uses money to attempt to win Tess</li> <li>• <i>The Color Purple</i> – the poverty faced by black people and black women in particular, lack of education for black people, the juxtaposition of black and white people in America, Sofia forced to become Miss Millie's maid, the poverty in Africa, Shug Avery's wealth, Celie's financial independence at the end of the text.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

<b>AO3</b>	<p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• <i>The Handmaid's Tale</i> - gender roles, male dominance and power, the control of a totalitarian/dystopian society, the controversial politics of reproduction, the reversal of women's rights</li><li>• <i>Emma</i> - social status and hierarchy, gender roles, the role of marriage in the context of the novel</li><li>• <i>Great Expectations</i> - social status and hierarchy, gender roles, Victorian society, the division between the rich and the poor</li><li>• <i>Tess of the D'Urbervilles</i> - gender roles, male dominance and power, social status and class</li><li>• <i>The Color Purple</i> – gender roles, women and marriage in the context of the novel, male dominance and power, social status and hierarchy, the position of black women in America and Africa, racial prejudice.</li></ul>
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**Assessment Grid for Unit 4 Section B: Prose Study**

<b>Band</b>	<b>AO1</b> <b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>	<b>AO3</b> <b>Demonstrate the significance and influence of the contexts in which texts are produced and received</b>
	<b>(15 marks)</b>	<b>(15 marks)</b>	<b>(30 marks)</b>
<b>5</b>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of texts</li> <li>confident understanding of and appreciation of writers' techniques</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>confident evaluation of impact of contextual factors in shaping the production of texts</li> <li>confident grasp of overview</li> </ul>
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>purposeful use of terminology</li> <li>clearly understands and applies relevant concepts</li> <li>accurate and coherent written expression</li> <li>effectively organised and shaped response</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of texts</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>sound awareness of the influence of contextual factors on the production and reception of texts</li> <li>secure grasp of overview</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>reasonable use of terminology</li> <li>some understanding of literary/linguistic concepts, not always relevant</li> <li>generally accurate and coherent written expression</li> <li>clearly organised</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of texts</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/ linguistic features</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>sensible awareness of the influence of contextual factors on the production and reception of texts</li> <li>sensible grasp of overview</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>basic use of key terminology, though may include some inaccuracy</li> <li>basic understanding of concepts</li> <li>lapses in quality of written expression</li> <li>straightforward organisation</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>basic analysis of how language choices, form and structure affect meaning</li> <li>awareness of key linguistic/ literary features</li> <li>straightforward understanding of texts with some generalisation and simplification</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>basic awareness of the influence of contextual factors on the production and reception of texts</li> <li>basic overview</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts</li> <li>irregular use of terminology</li> <li>frequent lapses in clarity</li> <li>response may lack organisation</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of texts</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>limited awareness of the influence of contextual factors on the production and reception of texts</li> <li>limited overview</li> </ul>
<b>0 marks:</b> response not worthy of credit or not attempted			

**AS and A level English language and literature**  
**Allocation of exam unit marks by assessment objective**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>AO5</b>
<b>Unit 1</b> <b>120 marks</b>	(20)	(25)	(15)	(30)	(30)
<b>Sec A:</b> <b>60 marks</b>	15	15	15	15	
<b>Sec B:</b> <b>60 marks</b>	5	10	-	15	30 (2 x 15)
<b>Unit 2</b> <b>120 marks</b>	(35)	(45)	(40)	-	-
<b>Sec A:</b> <b>60 marks</b>	(i) 5 (ii) 10	(i) 20 (ii) 10	(i) - (ii) 15	-	-
<b>Sec B:</b> <b>60 marks</b>	20	15	25	-	-
<b>Unit 3</b> <b>120 marks</b>	(60)	(30)	(30)	-	-
<b>Sec A:</b> <b>40 marks</b>	25	15		-	-
<b>Sec B:</b> <b>80 marks</b>	35	15	30	-	-
<b>Unit 4</b> <b>120 marks</b>	(30)	(30)	(30)	(30)	-
<b>Sec A:</b> <b>60 marks</b>	15	15	-	30	-
<b>Sec B:</b> <b>60 marks</b>	15	15	30	-	-
<b>Unit 5</b> <b>120 marks</b>	(15)	(30)	(30)	(15)	(30)
<b>Sec A</b>	15	30	30	15	-
<b>Sec B</b>	-	-	-	-	30
<b>Total:</b> <b>600 marks</b>	160	160	145	75	60