GCE TEACHERS’ GUIDE
New Specifications:
for teaching from September 2008

English Literature
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GCE AS and A Level English Literature  
Teachers' Guide  
Revised October 2011

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1 INTRODUCTION

The purpose of this Teachers’ Guide (revised September 2011) is to offer support to teachers in their delivery of the WJEC English Literature specification.

Other provision which you will find useful are:

- Easy access to the specification, specimen assessment materials, examiners’ reports and other key documents on the subject page of the WJEC website
- Free access to past question papers via the WJEC secure website
- Teachers’ bulletin which is regularly updated on the subject page of the website
- Regular CPD delivered by Chief Examiners plus resource materials
- Exemplar materials online for assessing the coursework units, LT2 and LT3
- WJEC shop for purchasing texts in person, by phone or online
- Easy access to both the Subject Officer and to administrative sections.

Each unit is discussed in this document in more detail than in the specification, with greater emphasis on strategies for teaching and further advice on task-setting in the coursework units.

In supporting the central tenets of the new specification, this document places particular emphasis on the first two aims stated on page 8 of the specification:

- To encourage AS and A level students to develop their interest in and enjoyment of literature and literary studies through reading widely and independently both set texts and others that they have selected for themselves
- To encourage students to engage creatively with a range of texts and ways of responding to them.
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### 1.1 Overview of the specification (revised for teaching from September 2011)

**ENGLISH LITERATURE**

**SUMMARY OF ASSESSMENT**

**AS (2 units)**

<table>
<thead>
<tr>
<th>LT1</th>
<th>30%</th>
<th>2½ hour Written Paper (open text)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>60 marks (120 UMS)</td>
</tr>
</tbody>
</table>

**Poetry and Drama 1**

- **Section A: Poetry post-1900**
  - Two texts: choice of 1 from 2 questions (30 marks)

- **Section B: Drama post-1990**
  - One text: choice of 1 from 2 questions (30 marks)

<table>
<thead>
<tr>
<th>LT2</th>
<th>20%</th>
<th>Internal Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>80 marks (80 UMS)</td>
</tr>
</tbody>
</table>

**Prose Study & Creative Reading**

- **Section A: Prose Study 1800-1945**
  - Two texts: one piece of extended writing (40 marks)

- **Section B: Creative Reading**
  - One text: one piece of extended creative writing in response to wider reading of prose (20 marks) + commentary (20 marks)

**A Level (the above plus a further 2 units)**

<table>
<thead>
<tr>
<th>LT3</th>
<th>20%</th>
<th>Internal Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>40 marks (80 UMS)</td>
</tr>
</tbody>
</table>

**Period and Genre Study**

- 3 texts: one piece of extended writing on texts from different periods and genres, including poetry and prose (40 marks)

<table>
<thead>
<tr>
<th>LT4</th>
<th>30%</th>
<th>2½ hour Written Paper (closed text)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>80 marks (120 UMS)</td>
</tr>
</tbody>
</table>

**Poetry and Drama 2**

- **Section A: Critical Reading of Poetry**
  - One text: pre-1800 poetry + unseen poetry
  - choice of 1 from 5 questions (40 marks)

- **Section B: Shakespeare and Related Drama**
  - Two texts: choice of 1 from 2 questions (40 marks)
2. DELIVERING THE SPECIFICATION

2.1 Pathways through the specification (AS and A2)

1. Core and partner texts

The WJEC specification provides opportunities for students to read texts both for detailed study and for wider reading. The texts selected for detailed study are referred to as 'core' texts and the texts selected for wider reading are referred to as 'partner' texts. The partner text illuminates the core text study and helps inform students' understanding of the core text by facilitating links or contrasts such as genre, time, theme, period, structure, style.

The same principle applies to the student's own creative writing response to wider reading: the student's created 'text' is the core text, while the stimulus prose text is the partner text.

Core and partner pairings

<table>
<thead>
<tr>
<th>LT1 Section A</th>
<th>core + partner poetry</th>
</tr>
</thead>
<tbody>
<tr>
<td>LT2 Section A</td>
<td>core+ partner prose</td>
</tr>
<tr>
<td>LT2 Section B</td>
<td>creative writing text 'core'+ stimulus prose partner</td>
</tr>
<tr>
<td>LT3</td>
<td>2 core- (1 poetry, 1 prose) +1 partner any genre</td>
</tr>
<tr>
<td>LT4 Section A</td>
<td>core poetry + unseen poetry partner</td>
</tr>
<tr>
<td>LT4 Section B</td>
<td>core drama (Shakespeare)+ partner drama</td>
</tr>
</tbody>
</table>

2. Creativity and Independence

Creativity
This specification encourages students’ active and imaginative engagement with texts through:

- flexible coursework arrangements allowing creative pairings of texts
- exam questions which promote fresh and innovative approaches to texts
- providing candidates with the opportunity to produce their own creative writing in response to their wider reading.

Independence
This specification fosters appropriate levels of student independence throughout the course of study through enabling students to:

- select material from partner texts to illuminate core text study
- select texts for wider reading for coursework
- make appropriate choices of unseen material to partner core texts (LT4).
2.2 LT1

Approaching LT1: Poetry and Drama 1 – 60 marks
(open text)

Section A: Poetry post-1900 - 30 marks
Relevant Assessment Objectives: AO1 (10 marks) AO2 (10 marks) AO3 (10 marks)

Candidates will be required to study in depth one text from the following list of 'core' poetry texts, and to study for wider reading the designated 'partner' poetry text. Where sections of the poetry texts below have been specified, only those sections should be prepared for the examination.
Candidates will be required to answer one question based on that pair: two questions will be set on each pair of texts.

<table>
<thead>
<tr>
<th>Core poetry texts</th>
<th>Partner poetry texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carol Ann Duffy: Selected Poems (Picador)</td>
<td>Sheenagh Pugh: Selected Poems (Seren)</td>
</tr>
<tr>
<td><em>(Standing Female Nude, The Other Country, The World's Wife)</em></td>
<td></td>
</tr>
<tr>
<td>T.S. Eliot: Selected Poems (Faber)</td>
<td>W.B. Yeats: Selected Poems (OUP)</td>
</tr>
<tr>
<td>Seamus Heaney: New Selected Poems (Faber)</td>
<td>Owen Sheers: Skirrid Hill (Seren)</td>
</tr>
<tr>
<td><em>(Death of a Naturalist, Door into the Dark, The Haw Lantern)</em></td>
<td></td>
</tr>
<tr>
<td>Philip Larkin: The Whitsun Weddings (Faber)</td>
<td>Dannie Abse: Welsh Retrospective (Seren)</td>
</tr>
<tr>
<td>Sylvia Plath: Poems selected by Ted Hughes (Faber)</td>
<td>Ted Hughes: Poems - selected by Simon Armitage (Faber)</td>
</tr>
<tr>
<td><em>(New Territory, The War Horse, The Journey)</em></td>
<td>Clare Pollard: Look, Clare! Look! (Bloodaxe)</td>
</tr>
</tbody>
</table>

Accessing the question paper

The poetry text pairings in this section have been designed to allow the student to gain from the partner poetry text additional insights into the core poetry text.

It is important to remember:

- candidates are invited to offer detailed discussion of their core text
- the partner text is to be used for comparative reference and to inform the candidate's understanding of themes, form, structure and language in the core text
- out of 30 marks for this section, only 10 are available for making connections and comparisons informed by interpretations of other readers (AO3)
- questions will either offer a general focus on the set text or specify a poem from the set text, but will not name poems in both questions
- no poems will be named from the partner text
- clean copies (no annotation) of the texts studied for both sections must be taken into the examination.
**Preparing the core and partner poetry texts**

It would probably be most helpful if one teacher delivers both texts, in order to facilitate the use of the partner text as a source of illumination for the core text. However, the delivery of texts will depend on departmental strategies and timetabling contingencies.

It is worth remembering that:

- the partner text does not have to be taught/studied in the same depth and detail as the core text
- there is no required number of poems that students should refer to in the partner text: it is the quality of the connections that counts and their contribution to the cogency and relevance of the response
- It is not essential to teach every one of the core text poems, but students should be familiar with every poem.

**Addressing the Assessment Objectives in LT1 Section A**

**AO1 (10 marks)**

- articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression

There are three strands to this AO:

(i) creative, informed and relevant
(ii) appropriate terminology and concepts
(iii) coherent, accurate written expression

'Creative' will be addressed in candidates' individual interpretations of poems and connections between texts. These interpretations and connections should be underpinned by relevant material and informed judgements.

'Appropriate' terminology and concepts should include a reasonable range of terms and ideas from the 'tool-kit' acquired in the course of poetry analysis study. See the tool-kit of commonly used terms in the Appendix for some suggestions. The Assessment Grid for LT1 Section A (see page 26 of this Guide) shows the importance of 'relevant' use of concepts and terminology. This AO allows candidates to show the skill of 'using literary critical concepts and terminology with understanding and discrimination' (specification, page 10).

'Coherent, accurate' writing will support the expression of ideas and construction of an argument, and to allow candidates to 'communicate fluently, accurately and effectively' (specification, page 10).

**AO2 (10 marks)**

- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts

This AO enables candidates to show their knowledge and understanding of 'the functions and effects of structure, form and language in texts' (specification, page 11). It is worth emphasising that detailed analysis of structure, form and language is required only for the core text.
AO3 (10 marks)

- explore connections and comparisons between different literary texts, informed by interpretations of other readers

There are two strands to this AO:

(i) making connections and comparisons between texts
(ii) informed by interpretations of other readers.

The questions in this section foreground a comparative focus to allow students to make connections between their texts throughout their response.

It should be noted that interpretations of 'other readers' should primarily inform students' reading of the core text.

The questions in this section usually ask for 'detailed critical discussion' when no critical quotations are offered as the focus for comparison, and for 'detailed reference' when a critical quotation is offered.

'Detailed critical discussion' is intended to apply to both AO2 and AO3, i.e. critical analysis of the text as well as consideration of other interpretations of the text.

For example:

Specimen Paper Q. 7.
What connections have you found between the ways in which Duffy and Pugh write about social or political issues? In your response you must include detailed critical discussion of 'A Healthy Meal' and at least one other poem by Duffy.

The word 'critical' signals:

(i) the requirement to show how the candidate's judgement has been informed by different readings of the core text. It is not necessary to refer to other readers' interpretations of Pugh's poetry (the partner text), but if candidates wish to, they are free to do so. As this is an examination, candidates are not expected to quote extensively from critics, but are expected to refer to other readings or consider other interpretations (AO3);
(ii) detailed critical understanding, engaging in close analysis of the ways in which structure, form and language shape meaning, particularly in the core text poems. (AO2)

LT1: Considerations for teaching and learning

<table>
<thead>
<tr>
<th>Teaching</th>
<th>Learning</th>
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</thead>
<tbody>
<tr>
<td>Teach close analysis skills and the terminology needed</td>
<td>reading creatively and critically [AO1, AO3]</td>
</tr>
<tr>
<td>Encourage classroom discussion</td>
<td>selecting core poems to answer the question's focus [AO3]</td>
</tr>
<tr>
<td>Model effective literary writing skills including how to plan, structure and develop a literary argument</td>
<td>analysing closely the core poems [AO2]</td>
</tr>
<tr>
<td>Give students opportunities to respond to texts, developing their own readings</td>
<td>linking the question's focus to their study of the partner text/poet [AO3]</td>
</tr>
<tr>
<td>Support students in developing knowledge and understanding of the texts studied</td>
<td>organising a coherent response to the question [AO1].</td>
</tr>
<tr>
<td>Encourage students to develop</td>
<td>detailed understanding of individual poems – close study of the core text, informed by wider study of partner</td>
</tr>
</tbody>
</table>
Suggestions for starting

As an introduction to AS poetry study, some teachers may prefer to start with poems from the partner text. The partner text offers an opportunity for independent, wider reading and study. Students could be asked to read this text independently and talk about/present in class the poem which made the strongest impression on them and give reasons for their choice. Group discussion could follow, during which students could pick out the commonest features (attitudes, themes, language) of the poems chosen. As a later task, students could select poems which they thought were most like/unlike poems studied in the core text and begin to make connections.

The following approaches are just examples and although exemplified with specific pairs/texts in mind they should work with any of the pairs listed in the new specification. Naturally the organisation of activities will vary depending on the number and ability range within the teaching group.

Duffy and Pugh:

- **Which title?** Give candidates copies of a group of poems which include poems by both poets (e.g. 1/2 or 2/2). The titles should have been cut off the poems. Give the titles separately and ask candidates to decide which title belongs to which poem – they should be able to support their ideas. Having been given an active reading task, candidates could be given key questions or tasks which ask them to focus closely on one of the poems and then to make connections with the others. In this way they are being given a collaborative opportunity to develop the skills they'll need to target AO2 and AO3.

- **Who wrote this?** Having studied one or two poems by the core poet Duffy, select a group/s of three poems (two by Duffy, one by Pugh) – without a copy of the complete text (collected/selected poems) – ask candidates to decide which poem hasn't been written by Duffy and to explain why. Different groups/pairs could look at different groups of poems; one of the poems could be core for each group/pair; they could be given a different aspect to help them look for connections/differences e.g. the structure of the poems.
**Larkin and Abse:**

- Show images of places associated with the two poets and their work e.g. Cardiff and Hull (Ogmore by Sea / Prestatyn) to give candidates a visual sense of the places that both poets concern themselves with. Generate through discussion words, attitudes, feelings, moods associated with these places.
- Look at examples of poems concerning themselves with a sense of place e.g. *Here, Sunny Prestatyn* [Larkin]; *Return to Cardiff, Horse* [Abse]
- Make links between the images and the poems.
- Urban/Seaside associations and comparisons.

**Plath and Hughes:**

- **Focusing on a key theme** – beginning with selected quotations from both poets relating to the theme, ask candidates to think about the poets' attitudes to the theme e.g. the natural world / death. Ask them to sort the quotations e.g. into different techniques / similar ideas / different attitudes.
- **Looking at two poems focusing on the same theme** e.g. the natural world / death – focus on making connections between the two poems e.g. by getting groups/pairs to become experts on one poem.

**Developing independent readers and learners / developing overview**

- Allocate key poems from the core text for individual candidates to be responsible for investigating – this might include looking at what critics have written about the poem / research on the internet. Candidates could share what they have found out about the poem with the rest of the group. Gaps/misconceptions/misunderstandings can be addressed when these findings are shared with the group.
- Having studied the whole text/sections of the text, encourage candidates to make links between poems either within the core text or between core and partner texts – e.g. through giving each candidate a poem title randomly and asking them to find a partner/s. Pairs/small groups need to be able to explain the connections between them and support them with textual evidence. Variations with smaller groups could be having been given a group of random poems to 'sell'/swap' these with 'classmates' until they feel that they have arrived at a group of (3 / 4) poems that clearly connect. Again, being able to explain and support the connections is the most important part of the activity.
Planning a response

Specimen Paper LT1 Q. 5

"On the whole, Plath finds the natural world threatening. In light of this statement, compare the ways in which Plath and Hughes write about the natural world. You must include in your response detailed reference to 'The Moon and the Yew Tree' and to at least one other poem by Plath.

What is the main focus of the question?

Does Plath present the natural world as threatening in 'The Moon and the Yew Tree'?

What other Plath poem could I refer to?

What links can I make between Plath's and Hughes' writing?

Is more than one interpretation possible?

What can I write about Plath's / Hughes' presentation of the natural world? Do I agree with the statement in the question? Evidence?

Which of Hughes' lines/poems could I refer to?
**LT1 Section B: Drama post-1990 – 30 marks**

Relevant Assessment Objectives: AO1 (10 marks) AO2 (10 marks) AO4 (10 marks)

Candidates will be required to study in depth one of the following post-1990 drama texts:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tom Stoppard</td>
<td>Arcadia</td>
<td>Faber</td>
</tr>
<tr>
<td>David Mamet</td>
<td>Oleanna</td>
<td>Methuen (not the Methuen Student edition)</td>
</tr>
<tr>
<td>Brian Friel</td>
<td>Dancing at Lughnasa</td>
<td>Faber</td>
</tr>
<tr>
<td>David Hare</td>
<td>Murmuring Judges</td>
<td>Faber</td>
</tr>
<tr>
<td>Arthur Miller</td>
<td>Broken Glass</td>
<td>Methuen</td>
</tr>
<tr>
<td>Diane Samuels</td>
<td>Kindertransport</td>
<td>Nick Hern Books</td>
</tr>
</tbody>
</table>

In the event of publication of any revised edition of the above plays, the question paper will refer wherever possible to alternative page references.

**Accessing the question paper**

The focus on the short extract encourages a detailed study of the play. Beginning with an extract also emphasises the 'dramatic' nature of the text to remind candidates of the importance of addressing this text as drama. Questions may use wording such as 'presents', 'use' and 'role' to direct candidates towards dramatic features. Questions will have a clear contextual focus to help candidates to address AO4.

The question rubric will ask candidates to refer to 'in this extract and at least one other point in the play'.

**Addressing the Assessment Objectives in LT1 Section B**

**AO1**

- articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression

A reminder from Section A that there are three strands to this AO:

(i) creative, informed and relevant
(ii) appropriate terminology and concepts
(iii) coherent, accurate written expression.

'Creative' will be addressed in candidates' individual interpretations of the play and connections between the extract and at least another point of the text. These interpretations and connections should be underpinned by relevant material and informed judgements.

'Appropriate' terminology and concepts should include a reasonable range of terms and ideas from the 'tool-kit' acquired in the course of their study of the play. See the terminology table in the Appendix for some suggestions. The Assessment Grid for LT1 Section B shows the importance of 'relevant' use of concepts and terminology. This AO allows candidates to show the skill of 'using literary critical concepts and terminology with understanding and discrimination' (specification, page 10).
'Coherent, accurate' writing will support the expression of ideas and construction of an argument, and to allow candidates to 'communicate fluently, accurately and effectively' (specification, page 10).

AO2

- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts

This AO enables candidates to show their knowledge and understanding of 'the functions and effects of structure, form and language in texts' (specification, page 11). In their discussion of the play, candidates will be expected to show knowledge and understanding also of the functions and effects of dramatic techniques.

AO4

- Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

When studying the texts and approaching the questions students might like to think of contexts in the following ways:

(a) significance of the period/setting of the play
(b) significance of concepts/issues which the play addresses
(b) the wider contextual influences on the writing/performance of the play; these may be cultural/social/political/dramatic techniques
(c) how an audience or reader might receive the play.

Candidates may show some awareness of all types of context where relevant but they are not expected to address them equally.

Considerations for teaching and learning

Skills

Through their study of and examination response to the Drama post-1990 text, students are expected to develop the ability to:

- concentrate on the focus of a question
- give careful consideration to the given extract
- analyse the effects of dramatic techniques such as structure, dialogue, sound, movement, lighting and staging
- understand the relationship between an extract from the text and the text as a whole
- understand the way contexts influence the play’s writing, performing and reception
**Approaches to teaching**

**Suggestions for starting**

The following resources are only some examples of a wide range of material.

**Focusing on AO4**

**Political and social influences** – example: Hare

See Hare's 'Asking Around', especially the sections on his visits to Clapham Police Station, Wormwood Scrubs and the Middle Temple. Students might like to consider the possible influences of Hare's visits on characterisation, attitudes and language in the play. In the light of the following comments by Hare, students might like to consider the extent to which his drama imitates reality:

'...my intention in the plays was never to theorize about the overall state of my three institutions. It has been much more to portray the lives of the people trying to survive in them.'

And; 'I am not a great fan of works of art whose chief aim is to imitate reality.'

**Cultural/intellectual influences** - example: Stoppard

Consider using the chapter 'Context and Background' in Tom Stoppard – a Faber Critical Guide to introduce cultural/intellectual and innovative dramatic ideas to students. Students might consider how 'Chaos theory', for example, has influenced Arcadia. Stoppard's formally innovative plays are sometimes seen as a reaction against mid-twentieth century realism. Students could be asked to compare structure and dialogue in Arcadia with the 'realism' of contemporary soap operas like Coronation Street.

**Media resources** – example: Miller

Recent newspaper articles are a useful resource to help students develop an understanding of how events and attitudes in their own world might influence their response to a text. A piece such as Mariella Frostrup's article on Darfur from The Observer, September, 2007, which covers the effects of violence, injustice, the treatment of minority groups and the problem of our moral responsibility for others, might be used to suggest the ways in which contemporary contexts could influence reader/audience response, especially in the case of Miller's Broken Glass. This piece and others like it which appear on a regular basis in the media could provide openings into all of the set plays. It could be particularly illuminating to compare present emphases with what we know about original intentions and contexts.

**Social/cultural influences** – example: Mamet

For how social/cultural events can be said to influence a play, consider the claim that Oleanna was based on the American Senate hearings in 1991 on the appointment of Clarence Hill to the Supreme Court in which sexual harassment was a central issue. Mamet has denied this and said that he had already started writing the play. Mamet could also be responding to the cultural concept of political correctness which appears around this time. Indeed, many critics think that Mamet was directly writing about the dangers of political correctness in academia and that he has loaded the play's argument in favour of the male professor. (For contextual material on these issues see The Cambridge Companion to David Mamet, edited by Christopher Bigsby, and for fascinating discussions of the Clarence Hill case see Race-ing Justice, En-gendering Power edited by Toni Morrison.)
**Audience and Production Contexts** - example: Samuels  
For how the context of a different audience/production context can influence the meaning of a play and its reception, see a range of sites on Google, especially [www.jewish-theatre.com](http://www.jewish-theatre.com) and [www.carpentersquare.com](http://www.carpentersquare.com)  
For a more critical response to a recent student production, see: [icwales.icnetwork.co.uk](http://icwales.icnetwork.co.uk)  
For another detailed production context, including interviews with actors, see: [www.oxfordplayhouse.com/Downloads/Store/KT_edu_pack.pdf](http://www.oxfordplayhouse.com/Downloads/Store/KT_edu_pack.pdf)

**Historical/biographical influences** - example: Friel  
For a detailed account of Ireland in the 1930's, and its influence on the play's social and political nature, and also aspects of music and dance, see: pages 156-161 of *Brian Friel* by Nesta Jones (Faber Critical Guides) and particularly Chapter 8 of the *Cambridge Companion to Brian Friel* edited by Anthony Roche.

**Planning a response**

Specimen Paper LT1 Q. 15

- What is the focus of the question?
- How does conflict develop in rest of play?
- How is conflict presented as a power struggle in the rest of the play?
- Look at the conflict between Carol and John in extract
- Is there a power struggle?
- Is it chiefly a gender conflict?
- Re-read Oleanna from the bottom of page 71 ('Oh. Your job.') to the end of the play. To what extent is the conflict between Carol and John in this extract and elsewhere in the play presented as a power struggle between men and women?
- Relevance of context of writing/performing the play to the question.
2.3 LT2

Approaching LT2: Prose Study and Creative Reading (80 marks)

Internal Assessment

This coursework unit encourages students to:
• read widely and engage with a variety of prose texts
• become critical, perceptive readers and creative, independent writers.

All texts selected for study in this unit must be nominated to and approved by WJEC before the end of December, in the AS year. Centres should therefore ensure that all nominations are submitted online by December 1st to allow enough time for approval. Texts which have not been approved cannot be used for work submitted for assessment.

Note: Some centres prefer to submit for approval all the texts which they intend to present as a reading list to their students, which then allows more time for actual selection later on in the year. This seems to work well.

Word Counts

It is the centre’s responsibility to inform students that there is a maximum tolerance of 10% in excess of the prescribed word count for each task in LT2.

Teachers must stop marking when the maximum tolerance is reached and credit only the work up to that point when awarding marks for the task.

External moderators will re-assess candidates' work up to the maximum tolerance only.

For each task within the internal assessment units, students are required to include a cumulative word count at the bottom of each page and record the total word counts for each task on the coversheet.

<table>
<thead>
<tr>
<th>Task</th>
<th>Word Count</th>
<th>Tolerance</th>
<th>Maximum Allowed</th>
</tr>
</thead>
<tbody>
<tr>
<td>LT2: Section A Prose Study</td>
<td>1500</td>
<td>150</td>
<td>1650</td>
</tr>
<tr>
<td>LT2 Section B Creative Writing task</td>
<td>750</td>
<td>75</td>
<td>825</td>
</tr>
<tr>
<td>LT2 Section B Commentary task</td>
<td>750</td>
<td>75</td>
<td>825</td>
</tr>
</tbody>
</table>
Section A: Prose Study (40 marks)
(1500 words approximately)

Relevant Assessment Objectives:
AO1 (10 marks) AO2 (10 marks) AO3 (10 marks) AO4 (10 marks)

For this section students must study:
1 core text from the prescribed list of authors 1800-1945:

<table>
<thead>
<tr>
<th>Jane Austen</th>
<th>Thomas Hardy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlotte Bronte</td>
<td>D.H. Lawrence</td>
</tr>
<tr>
<td>Emily Bronte</td>
<td>H.G. Wells</td>
</tr>
<tr>
<td>Kate Chopin</td>
<td>Katherine Mansfield</td>
</tr>
<tr>
<td>Joseph Conrad</td>
<td>Mary Shelley</td>
</tr>
<tr>
<td>Charles Dickens</td>
<td>Elizabeth Gaskell</td>
</tr>
<tr>
<td>George Eliot</td>
<td>Evelyn Waugh</td>
</tr>
<tr>
<td>E.M. Forster</td>
<td>Edith Wharton</td>
</tr>
<tr>
<td>F Scott Fitzgerald</td>
<td>Virginia Woolf</td>
</tr>
</tbody>
</table>

and:

1 wider reading partner text, selected either from the same period or from another period.

The term 'prose text' for both core and partner texts will be taken to include the novel, a collection of short stories, autobiography and memoir, travel writing and essays. In choosing the partner text and task, candidates/teachers should take careful consideration of the assessment objectives.

The following suggestions offer possible models/approaches to delivering this unit. However, we encourage centres to develop their own approaches to the unit, and to allow students to plan their own study wherever possible.

Approaches to Section A: Prose Study

Selecting the Core Text

The teacher may decide to adopt one of the following approaches:

(i) encourage students to make individual selections of a text by an author from the prescribed list
(ii) select for class study an author from the prescribed list
(iii) select for class study a text written by one of the prescribed authors.

Fostering Independence: Researching Authors and Texts

Where students wish to make individual selections of a text by an author from the prescribed list, teachers may choose to offer support for that selection by adopting the following collaborative approach:

- Choose several authors from the prescribed list
- Divide the students into groups (clearly this will depend on class sizes as to whether students work individually, in pairs or in small groups)
- Assign each group of students a different research task on one of the authors selected from the list. The task should encompass researching some of the titles produced by the set author; some biographical detail about the author and contextual information about the period in which s/he was writing
- Each group should present their findings to the class, arguing a case for their selected author to become the core author
- Assign each group of students a different research task on different texts written by the chosen author selected from the list. The task should encompass reading the opening chapter of a novel and producing a summary of plot, characters and themes; researching some biographical detail about the author and contextual information about the text and the period in which it was written
- Each group should present their findings to the class.

**Provoking Debate and Making Decisions**

Once the research projects have been undertaken and all the arguments heard, the students and teacher may decide on the core text for class study. If teachers are confident of delivering more than one core text, they may allow their students to study a variety of work by authors from the prescribed list. However, whole class time may need to be devoted to the teaching of the core text which may cause teachers to limit the choice for this aspect of the coursework.

**Selecting the Partner Text**

The partner text can be independently chosen by the student or chosen from a group of texts suggested by the teacher.

The following are suggested approaches in choosing the partner prose text:

(i) comparing two texts by the same author  
(ii) comparing the core text with a text by one of the other authors from the prescribed list  
(iii) students select a new partner text from any period; the choice could be informed by their own private reading, suggestions from teachers, librarian, parents, peers etc.

When deciding on the appropriate route, bear in mind the first of the **Aims** which feature on page 8 of the specification:

- **To encourage AS and A level students to develop their interest in and enjoyment of literature and literary studies through reading widely and independently both set texts and others that they have selected for themselves.**

This aim can be addressed in several ways:

- Encouraging the use of **reading diaries** in which students can make brief comments about the books they are reading privately- perhaps under headings such as characters, plot, style, themes, likes/dislikes so that they can develop the habit of thinking in useful ways about their reading
- Setting up a **classroom library** of a range of prose texts, some recommended/brought in by the students themselves
• Encouraging informal, relaxed opportunities for reading and discussion centred on students’ own choice of texts – where the emphasis is on enjoyment and on students’ views rather than on ‘exam/set text’ study.

**Advice on task-setting**

Teachers should note the following:

• Tasks should allow students to address equally the relevant assessment objectives
• Tasks should be focused on comparisons of the two chosen prose texts, with the emphasis falling on the core text
• Tasks should offer candidates one or more readings with which to engage, or allow candidates the opportunity to engage with critical discussion
• Tasks should allow students to consider the importance of contexts in the writing and receiving of both core and partner text, with the emphasis falling on the core text.

Tasks could be set on **texts by the same author**, e.g. Forster's *A Room with a View* and *Where Angels Fear to Tread*, or Austen's *Pride and Prejudice* and *Emma*.

Tasks could be set on **texts from the same period or different periods by different authors**, one or both from the prescribed list of 1800-1945, e.g. *Jane Eyre* and *Wide Sargasso Sea*, *The Return of the Native* and *Wuthering Heights*, *The Remains of the Day* and *A Room with A View*.

Alternatively, candidates could study **texts of different prose genres by the same author**, e.g. a novel and short stories by D.H. Lawrence, or short stories and travel writing by D.H. Lawrence, or **texts of different prose genres by different authors**.

Suggestions for possible tasks can be found on page 28 of the specification.

**Guidance on Assessing LT2: Section A – Prose Study**

The weighting of assessment objectives for this section is summarised below:

<table>
<thead>
<tr>
<th>LT2</th>
<th>%</th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
</tr>
</thead>
<tbody>
<tr>
<td>SECTION A</td>
<td>20 (10)</td>
<td>5 (2.5)</td>
<td>5 (2.5)</td>
<td>5 (2.5)</td>
<td>5 (2.5)</td>
</tr>
</tbody>
</table>

The Prose Study is marked out of 40. The relevant assessment objectives for this section -AO1, AO2, AO3, AO4 - are weighted equally at **10 marks** each.

Teachers should use the **LT2 Section A Assessment Grid** (see specification and Section 6 of this Guide) to award marks for each individual Assessment Objective. These marks should be recorded and totalled on a coversheet for every student.

**Addressing the Assessment Objectives in LT2 Section A**

**AO1**

• **articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression**

A reminder from LT1 that there are three strands to this AO:

(i) creative, informed and relevant
(ii) appropriate terminology and concepts
(iii) coherent, accurate written expression
'Creative' will be addressed in candidates' individual interpretations of the 2 texts and connections between them. These interpretations and connections should be underpinned by relevant material and informed judgements.

'Appropriate' terminology and concepts should include a reasonable range of terms and ideas from the 'tool-kit' acquired in the course of their prose analysis study. See the terminology table in the Appendix for some suggestions. The Assessment Grid for LT2 Section A (see page 31 of this Guide) shows the importance of 'relevant' use of concepts and terminology. This AO allows candidates to show the skill of 'using literary critical concepts and terminology with understanding and discrimination' (specification, page 10).

'Coherent, accurate' writing will support the expression of ideas and construction of an argument, and to allow candidates to 'communicate fluently, accurately and effectively' (specification, page 10).

**AO2**
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts

This AO enables candidates to show their knowledge and understanding of 'the functions and effects of structure, form and language in texts' (specification, page 11). It is worth emphasising that detailed analysis of structure, form and language is required primarily for the core text.

**AO3**
- explore connections and comparisons between different literary texts, informed by interpretations of other readers

There are two strands to this AO:

(i) making connections and comparisons between texts
(ii) informed by interpretations of other readers.

The tasks in this section should include a comparative focus to allow students to make connections between their texts throughout their response.

It should be noted that interpretations of 'other readers' should primarily inform students' reading of the core text. As this is a coursework unit, students should be encouraged to quote from/refer to critical readings/interpretations which have informed their own response to the core text and to acknowledge their sources.

**AO4**
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

In their Prose Study, students should be expected to discuss the significance and influences of contexts. It is expected that they will write in more detail about the contextual influences on the core text and make broader references to the contextual influences of the partner text. They could consider:

- the influences on the writing of the texts: these may be cultural/social/political/historical/literary techniques or genre
- how readers might respond to the texts at different times.
Section B: Creative Reading (40 marks)
Relevant Assessment Objectives: AO1 (20 marks) AO2 (20 marks)

This section requires a creative response to wider independent reading and a commentary on the response, equally weighted at 20 marks and of approximately 750 words each:

The text chosen for wider reading should be a prose text other than those studied for Section A of this unit. Centres are advised to ensure that the texts nominated are of sufficient challenge for AS level study.

(i) The creative response may take the form of one of the following literary genres:

<table>
<thead>
<tr>
<th>short story</th>
</tr>
</thead>
<tbody>
<tr>
<td>essay</td>
</tr>
<tr>
<td>life writing (biography'autobiography/journals)</td>
</tr>
<tr>
<td>drama script</td>
</tr>
<tr>
<td>travel writing</td>
</tr>
<tr>
<td>a collection of poems (minimum of six poems or equivalent)</td>
</tr>
</tbody>
</table>

Approaches to Section B: Creative Reading

Exploring Stimulus Texts
Wherever possible, as we suggested for choosing the partner text for Section A, students should be encouraged to choose a stimulus prose text from their independent wider reading. Where this might present difficulties for individual students, the teacher may adopt one of the following approaches:

(i) present a range of stimulus prose texts for students to read in class
(ii) present students with a variety of prose text extracts, of which they should choose one as a starting point for wider reading
(iii) select a stimulus prose text for students to read in class or in their own time.

Fostering Independence

The teacher may wish to adopt the following collaborative approach in order to encourage students to write in a clear literary genre:

(i) choose different prose genres students may use as inspiration for their own writing
(ii) divide the students into groups to read examples of different prose genres (clearly this will depend on class sizes as to whether students work individually, in pairs or in small groups),
(iii) each group presents their findings to the class, to allow individual students the flexibility to pursue something that interests them.
(iv) the teacher creates a mini-library, book-box or literary 'buffet' with a variety of prose texts for students to sample and discuss in lesson times. Students keep a reading diary or log of the texts they have read. Teachers may seize the opportunity here to resurrect unread texts from the stock cupboard, to access the texts available in the school or local library and make use of on-line books.
Note: It is not a requirement that students should model the style/genre of the stimulus text: they are free to write in any literary genre, and need only use the stimulus text as a source of inspiration for their own writing.

Examples of writing in different genres from that of the stimulus text

- Student reads *Enduring Love* by Ian McEwan and writes poetry on the theme of obsession. In her commentary, she will discuss her own writing primarily, concentrating on the effects and stylistic choices she has created/used. She will make reference to the ideas and genre of the stimulus text.
- Student reads *The Handmaid's Tale* by Margaret Atwood and writes a drama script on the theme of religious conflict/dystopia. In his commentary, he will discuss the effects he wanted to create, showing understanding of the different contexts in which his text and the stimulus text were written and might be received.

Guidance on Assessing LT2: Section B - Creative Reading

The weighting of assessment objectives for this section is summarised below:

<table>
<thead>
<tr>
<th>LT2</th>
<th>AO1</th>
<th>AO2</th>
</tr>
</thead>
<tbody>
<tr>
<td>SECTION B</td>
<td>20 (10)</td>
<td>10 (5)</td>
</tr>
</tbody>
</table>

The 40 marks for this section are divided equally between task (i), the creative writing response, for which there is only one Assessment Objective, AO1, and task (ii), the commentary, for which there is only one Assessment Objective, AO2. Teachers should use the LT2 Section B Assessment Grid (see specification and Section 6 of this Guide) to award marks for each individual Assessment Objective. These marks should be recorded and totalled on a coversheet for every student.

How to assess (i) the Creative Writing response to wider reading

This task of approximately 750 words is worth 20 marks.

Key points:
- Must be a response to prose
- May take any of the forms in the specification, or another suitable literary genre
- Assessing AO1 only
- Literary concepts and terminology to be 'used' through *demonstrating* them in the writing, e.g. using monologue, pathetic fallacy, symbolism etc.
- Key words from the AO for this task are: *creative, relevant, informed, coherent, accurate*

How to assess (ii) the Commentary

This task of approximately 750 words is also worth 20 marks.

Candidates should focus on:
- their use of structure, form and language
- the features of the stimulus prose text
- what effects were aimed at.

- **AO2:** *detailed critical understanding*

  The commentary should discuss features of genre, language, form and structure in both the candidate's own text and the stimulus text, but with detailed analysis of their own text and wider reference to the stimulus text.
* As in LT1 Section A, the candidate’s text should be treated as the 'core' text, with the stimulus text the 'partner'/wider reading text.

**Overview:** Candidates should show an engagement with the **craft of writing** in both texts.

The Assessment Grids for LT2 can be found in Section 6 of this guide, and an example of a student’s creative response to wider reading in Appendix 3.

**Managing Coursework - LT2 Sections A and B**

**The process**

- Planning stage
- Discussion between student and teacher of ideas/notes/research
- Drafting- student submits a draft response (WJEC recommends that after the planning stage the student produces only one draft before the final version)
- Teacher response with advice/guidance, avoiding detailed annotation of student’s work, focusing instead on general observations and advice re possible improvements
- Student submits final version for assessment which should have detailed annotation by teacher
- Coversheet is signed by both teacher and student to authenticate the work and teacher supplies comments in support of the marks
- Internal moderation in centre where possible
- External moderation: submission of sample work to external moderator.

**Administration**

The marks for all candidates must be entered online (see the Internal Assessment Guidelines of the specification for advice on administration, and examples of coversheets). Coversheets for all students should be downloaded from the website, and centres should check administrative procedures in the annual *Internal Assessment Manual* for all WJEC subjects (available online).

**All coversheets must be signed by candidate and teacher to authenticate the work.**
3. RESOURCES

3.1 Resources for LT1 Section A: Poetry post-1900

Most of the resources mentioned here are of an audio and/or visual nature as these are likely to be less familiar. There are lots of excellent videos and readings available on You Tube (indicated where particularly relevant). The Poetry Archive (www.poetryarchive.org) and the BBC website (bbc.co.uk/poetryseason) are also invaluable resources for readings, interviews, biographical and bibliographical material relating to most of the poets and both have excellent links to other useful sites. Reference to books has been kept to a minimum as there is an abundance of critical material on most of the authors.

The Poetry Archive contains a lot more than recorded readings. There are useful introductions to the poets, a very effective glossary of terms, and discussions of poetic forms with relevant examples from the archive of poems. There are also lesson plans on some of the poets.

Carol Ann Duffy
- Selected Poems on CD (Hachette)
- The Poetry Quartets 2 (Bloodaxe - audio cassette)
- The Poetry of Carol Ann Duffy Teacher Resource Pack - Marian Cox
- some material on You Tube
- readings on www.poetrybusiness.co.uk
- Carol Ann Duffy CD - the Poetry Archive (all the readings are from Rapture)

Sheenagh Pugh
- video of her reading - You Tube
- sheenagh-googlepages.com (her very useful website)

T S Eliot
- Eliot reading Prufrock - You Tube
- reading Journey of the Magi and The Wasteland - The Poetry Archive
- Eliot - BBC Poetry

Yeats
- You Tube- reading The Lake Isle of Innisfree - The Poetry Archive
- The National Library of Ireland’s remarkable Online Exhibition of The Life and Work of William Butler Yeats (a treasure trove of material)
- The Spoken Word CD - British Library
- interview www.bbc.co.uk/arts/poetry/outloud/index.shtml

Seamus Heaney
- interviews and readings – You Tube
- Stepping Stones: Interviews with Seamus Heaney edited by Dennis O’Driscoll (Faber)
- Collected Poems read on 15 CDs – RTE Lannan (Box set; useful essay and photos)
- CD of readings from relevant sections – The Poetry Archive
- interviews and reading on www.bbc.co.uk/arts/poetry/outloud/index.shtml
- Finders Keepers; Selected Prose Seamus Heaney (Faber 2002)
Owen Sheers
- CD of 10 poems from *Skirrid Hill* – The Poetry Archive
- Interview - The Poetry Archive
- video talking about his home area and his novel - You Tube
- lesson on *The Hill Fort* – The Poetry Archive

Philip Larkin
- reading *Mr Bleaney* and *The Whitsun Weddings* – The Poetry Archive
- worksheet on *Mr Bleaney* - The Poetry Archive
- number of readings and videos – You Tube
- CD *Pretending to be Me: Philip Larkin, a portrait*, by Tom Courtenay (Time Warner)
- *Required Writing* (especially the interviews) (Faber)
- *The Sunday Sessions* CD (Faber) includes Larkin reading 10 poems from *The Whitsun Weddings*

Dannie Abse
- reading *Cousin Sidney* – You Tube
- CD including 7 poems from *Welsh Retrospective* – The Poetry Archive
- *The Two Roads Taken* (Essays and interviews) (Enitharmon)
- *Dannie Abse: A Sourcebook* (Abse’s views on poetry and other poets including Larkin; also essays on his poetry (Seren))

Sylvia Plath
- videos relating to her life and some excellent recordings of her readings of *Daddy, Ariel and Lesbos*, among others - You Tube
- *Sylvia Plath – The Spoken Word* CD British Library (includes interview with Ted Hughes)
- readings (though not of poems from the selection) in which Plath talks about her poetry writing - The Poetry Archive

Ted Hughes
- readings of *Pike* and *February 17th* with very useful commentary by the poet himself – The Poetry Archive
- *The Spoken Word* 2 CDs of Ted Hughes reading his poetry and prose - (BBC/British Library)
- videos, including tributes, on You Tube
- *Ariel’s Gift* (Ted Hughes, Sylvia Plath and the story of Birthday Letters) by Erica Wagner (Faber)
- *Poetry in the Making* by Ted Hughes (Faber)
- *Letters of Ted Hughes* edited By C Reid (Faber)
- reading [www.bbc.co.uk/arts/poetry/outloud/index.shtml](http://www.bbc.co.uk/arts/poetry/outloud/index.shtml)

Eavan Boland
- video – You Tube
- *Eavan Boland: A Sourcebook* edited by J A Randolph – (Carcanet)
- Among many useful websites the following are particularly interesting: *Eavan Boland and Clare Pollard for WJEC AS* on [www.tes.co.uk](http://www.tes.co.uk) (susiewilson resources); [www.poetryfoundation](http://www.poetryfoundation); [www.janetl2004.tripod.com](http://www.janetl2004.tripod.com); [www.smartishpace.com](http://www.smartishpace.com)

Clare Pollard
- see her site on [myspace.com/clare pollard](http://myspace.com/clare pollard) – includes videos and readings
3.2 Resources for LT1 Section B: Drama post-1990

The internet reveals many sites with relevant reviews and articles. Here we list some of the most useful sites and texts, particularly with AO4 (context) in mind. For an overview of British Theatre, especially the 1990's, see State of the Nation by Michael Billington (Faber 2007).

Tom Stoppard
- Charlie Rose interview 27/3/95 discusses Arcadia in some detail on You Tube
- Arcadia 3 CDs (L A Theatre Works 2009)
  - [www.skidmore.edu/academics](http://www.skidmore.edu/academics); [www.complete_review.com](http://www.complete_review.com)
- Tom Stoppard by Jim Hunter (Faber Critical Guides)
- 1809,1812 and 1993 – the contexts of Arcadia by Jonny Patrick (English Review Sept 2009)
  - [www.complete_review.com/reviews/stoppt/arcadia](http://www.complete_review.com/reviews/stoppt/arcadia) (reviews)
  - [www.independent.co.uk/arts-entertainment](http://www.independent.co.uk/arts-entertainment) (interesting article)
  - [www.math.bu.edu/DYSYS/arcadia](http://www.math.bu.edu/DYSYS/arcadia) (on maths in the play)
- Tom Stoppard’s Arcadia by J Fleming (Modern Theatre Guides – Continuum)
- Arcadia by M Cox & R Swan (Philip Allan Updates) very useful Further Reading section on internet resources.

David Mamet
- Charlie Rose interview, excellent on the context of Oleanna - You Tube
- David Mamet’s Oleanna by David K Sauer (Modern Theatre Guides – Continuum)
- Oleanna DVD (2002)
  - [www.mamet.eserver.org/review](http://www.mamet.eserver.org/review) (early reviews)
  - [www.centertheatregroup.org](http://www.centertheatregroup.org) (discussion and visuals)
  - [www.broadstreetreview.com/mamet_oleanna](http://www.broadstreetreview.com/mamet_oleanna) (review)
- The Cambridge Companion to David Mamet, edited by Christopher Bigsby (see pages 136-7 for contextual material on Oleanna).

Brian Friel
- some extracts - You Tube
- Dancing at Lughnasa DVD (2002)
  - [www.telegraph.co.uk/culture/theatre46135755](http://www.telegraph.co.uk/culture/theatre46135755) (useful on production/audience)
  - [www.oxonianreview.org](http://www.oxonianreview.org) (review of recent production)
  - [www.keithsagar.co.uk/friel](http://www.keithsagar.co.uk/friel) (useful on contexts)
  - [www.answers.com/topic/brianfriel](http://www.answers.com/topic/brianfriel) (information and links)
  - [www.eng.umu.se/lughnasa/brian.htm](http://www.eng.umu.se/lughnasa/brian.htm)
  - [www.irishwriters-online.com](http://www.irishwriters-online.com)
- Brian Friel by Nesta Jones (Faber Critical Guides)
- The Cambridge Companion to Brian Friel (see Chapter 8)
David Hare
- Charlie Rose interview - You Tube - includes discussion on the importance of context itself, excellent on the nature of his drama and his dramatic aims
- Asking Around - David Hare (Background to the Hare Trilogy) (Faber 1993)
- About Hare - Richard Boon (Faber 2003)
- www.beautyandtruth.org.uk (on staging)
- www.telegraph.co.uk (review)
- www.theartsdesk.com/index (detailed interview)
- www.theatrevoice.com (listen to a discussion about Hare)

Arthur Miller
- lots of useful interviews on You Tube; particularly interesting on the Thirties and his Jewishness is the one with Jonathan Miller BBC4 TV
- www.nationaltheatre.org.uk/48881/archive-features (interview with director)
- www.yorktheatreroyal.co.uk (review)
- Writers in Conversation: With Christopher Bigsby: v. 2 (Pen and Inc Press)

Diane Samuels
- www.writewords.org.uk
- www.dianesamuels.com
- www.Jewish-theatre.com (link to national theatre Wiesbaden)
- www.theatrewesternsprings.com/kindertransport
- look up Kindertransport on the internet to find useful material on the 1930s context
- Into the Arms of Strangers: Stories of the Kindertransport - DVD (2002) and book of same name
- Kindertransport Education Pack- by Shared Experience at: www.sharedexperience.org.uk/kindertrasport_edpack
4. A2 Unit Overviews

The following overviews are intended to give further clarification of the requirements of these two synoptic units, and an indication of possible approaches to planning and delivering the A2 course. In both units, candidates are required to demonstrate synoptic achievement through:

- the explicit synthesis of insights gained from a close and detailed study of a range of texts important for the development of English literature;
- evidence of the ways in which contextual factors and different interpretations of texts illuminate their own readings.

The A2 units allow candidates to demonstrate a high level of independent performance across a range of contexts, as in both units they have to make relevant selections from their wider reading, and identify from across the programme of study the knowledge, understanding and skills which are required to address the tasks.

LT3 requires candidates to study a range of texts in order to allow them to gain insight into the development of English literature: the internal assessment writing task requires candidates to explore topics which interest them across literary periods and genres. LT4 requires candidates to show how their reading of an unseen poem illuminates their study of a pre-1800 poetry text, and how their reading of a related drama text has illuminated their study of a Shakespeare play.

Both units make clear demands in terms of understanding the significance of contexts and considering how different interpretations of the texts studied may have illuminated candidates' own reading.

4.1 LT3

Approaching LT3: Period and Genre Study- 40 marks

Relevant Assessment Objectives:
AO1 (5 marks) AO2 (15 marks) AO3 (10 marks) AO4 (10 marks)

Candidates will be required to produce a folder of approximately 3,000 words. The folder will consist of an exploration of three texts. The two core texts must be of different periods and genres, one prose and the other poetry. The focus of the study may be thematic, but candidates are free to select another literary focus. One of the texts must be prose, and one of the other two must be poetry. These are to be regarded as the core texts. The third text may be drama, another poetry or prose and should be selected for wider reading (partner text).

All texts selected for study in this unit must be nominated to and approved by WJEC before the end of December, in the A level year. Centres should therefore ensure that all nominations are submitted online by December 1st to allow enough time for approval. Texts which have not been approved cannot be used for work submitted for assessment.

Note: Some centres prefer to submit for approval all the texts which they intend to present as a reading list to their students, which then allows more time for actual selection later on in the year. This seems to work well.
The texts chosen should not be texts which the candidate has studied or is studying for other units at AS or A2 and should not be texts which appear on the current set text list for any units of this specification. However, it is acceptable to study a different text by a set author. For example, students may study a Shakespeare play for this unit as a partner text, but it should not be one of the set Shakespeare plays prescribed for LT4. A text by an author from the list of prescribed authors for LT2 Section A may be chosen, but students must select a text other than that which they studied for this coursework unit.

Note: students should be discouraged from choosing an author whose work they have studied for AS, as this narrows the range of literature they will encounter on the course as a whole.

It is expected that students' responses will feature detailed critical discussion of the two core texts, with wider reference made to the third, 'partner' text, which should serve the purpose of illuminating and informing their study of the core texts.

The emphasis in this coursework unit is placed on providing opportunities for independent reading and research.

Possible areas for study:
- **Themes**: a study of how a theme is treated across periods and genres
- **A literary tradition**, e.g. satire, Gothic across periods and genres
- **An aspect of form, structure and language**, e.g. use of imagery/dialogue/narration, across periods and genres.

Students should be encouraged to explore comparisons and contrasts in their study of the chosen theme/literary focus and consider the significance and influence of the contexts in which the texts are written and received, including the contexts of different periods and genres.

**Guidance on Assessing LT3: Period and Genre Study**

**Word Counts**

It is the centre's responsibility to inform students that there is a maximum tolerance of 10% in excess of the prescribed word count for LT3.

Teachers must stop marking when the maximum tolerance is reached and credit only the work up to that point when awarding marks for the task.

External moderators will re-assess candidates' work up to the maximum tolerance only.
For each task within the internal assessment units, students are required to include a cumulative word count at the bottom of each page and record the total word counts for each task on the coversheet.

<table>
<thead>
<tr>
<th>Task</th>
<th>Word Count</th>
<th>Tolerance</th>
<th>Maximum Allowed</th>
</tr>
</thead>
<tbody>
<tr>
<td>LT3 Period &amp; Genre Study</td>
<td>3000</td>
<td>300</td>
<td>3300</td>
</tr>
</tbody>
</table>

The weighting of Assessment Objectives reflects the importance of connections, comparisons and contexts, and also the extra importance given to 'detailed critical understanding' (AO2):

<table>
<thead>
<tr>
<th>LT3</th>
<th>%</th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>40 (20)</td>
<td>5 (2.5)</td>
<td>15 (7.5)</td>
<td>10 (5)</td>
<td>10 (5)</td>
</tr>
</tbody>
</table>

The revised assessment grid for LT3 can be found in the Appendix in Section 6 of this Guide.

The Period and Genre Study is marked out of 40. The relevant assessment objectives for this section -AO1, AO2, AO3, AO4 – have the following mark distribution:

AO1: 5 marks  
AO2: 15 marks  
AO3: 10 marks  
AO4: 10 marks

Teachers should use the revised LT3 Assessment Grid (see specification and Section 6 of this Guide) to award a separate mark for each Assessment Objective, paying close attention to the relative weighting and the crucial qualifying terms in each band descriptor. These separate scores should then be added together to make one final mark out of 40 for the folder as a whole. These marks should be recorded and totalled on a coversheet for every student.

**LT3 Planning**

This coursework unit encourages students to read widely and engage with a variety of texts from different periods and genres, in order to understand:

- the ways in which writers use and adapt language, form and structure in texts
- the interpretation of texts by different readers, including over time
- how texts relate to literary traditions, movements and genres
- the cultural and contextual influences upon readers and writers.

**Approaches**

Teachers may decide to adopt any of the following approaches to delivering this unit, depending upon their centre’s circumstances regarding timetabling, staffing and the composition of their teaching groups:

- Giving students complete freedom in choosing all three texts
- Choosing the core texts for class study, with students making individual selections for the partner text perhaps from an approved list provided by the teacher
- Choosing all three texts for class study.

Where students are encouraged to make their own choices of text(s), they should be able to draw upon the expertise of specialists – teachers, tutors, librarians etc who
should be able to support candidates' independent endeavours by providing advice and guidance upon authors, texts, research methods and resources.

In practical terms, by the end of the AS course teachers will know the strengths of their own classes and will be in the best position to judge which of the suggestions below would provide their students with the best opportunities to achieve their full potential in LT3. It must be emphasised that the approaches below are intended as suggestions and it is recognised that teachers and students could choose different timings, techniques or various blends of the elements below.

**Suggestions for starting**

- After AS exams, or at the start of the Autumn Term in year 13, the class is reconvened and the teacher leads a session of explanation and discussion looking specifically at the demands of LT3. The teacher may initiate a general discussion about literary tastes and preferences.
- Students should be encouraged to do some independent browsing (library, departmental resources, local bookshops, amazon.com or similar) and should soon be able to make some broad statements about their tastes and interests.
- While teachers will offer different levels of direction according to the circumstances of specific groups, good practice at this stage would be to provide a 'literary buffet' in one form or another. For some groups this might consist of a variety of possible texts for core study along with, say, brief reviews of contemporary writing from the Saturday press, TES, TLS, London Review of Books etc. plus library visits which would help to guide students towards an individual choice for the third 'partner text'.
- At this point, there will be opportunities for teacher-led sessions, looking at chosen themes/another literary focus which will help students to confirm their aptitude and interest at this early stage and give them a steer for their preparatory reading.
- Depending on departmental/timetabling contingencies, towards the end of the autumn term, textual study should be sufficiently advanced for students to have developed a reasonably clear idea of the specific aspects of the texts they wish to tackle.

**Task-setting**

The teacher's expertise becomes crucial here in helping students to set themselves manageable, productive tasks which will allow them to meet the criteria for LT3 and address the relevant Assessment Objectives.

- In guiding students towards appropriate tasks, it would be good practice for teachers to encourage as much variety as possible. Inevitably, in some classes students will choose very similar or identical tasks and this will require extra vigilance from teachers/moderators.
- In situations where the teacher has chosen texts for the class, students should be encouraged to make independent choices of tasks.
- Spring term Year 13: completion of coursework tasks and internal moderation. Centres will need to reflect upon how thorough marking and careful cross-moderation of folders are vital in supporting students' efforts.

**Examples of tasks** (as featured in the specification in the Internal Assessment Guidelines section)

- A comparative study of the methods of satire in different genres and their effects on readers; with an exploration of how readers may find different emphases at different times.
• A comparative study of the significance and presentation of place in post-colonial literature.
• A comparative study of the theme and presentation of love/war/childhood/marriage in different genres and their effects on readers; with an exploration of how readers may find different emphases at different times.

**Managing Coursework- LT3**

**The process**
• Planning stage
• Discussion between student and teacher of ideas/notes/research
• Drafting- student submits a draft response (WJEC recommends that after the planning stage the student produces only one draft before the final version)
• Teacher response with advice/guidance, avoiding detailed annotation of student's work, focusing instead on general observations and advice re possible improvements
• Student submits final version for assessment which should have detailed annotation by teacher
• Coversheet is signed by both teacher and student to authenticate the work and teacher supplies comments in support of the marks
• Internal moderation in centre where possible
• External moderation: submission of sample work to external moderator.

**Administration**
The marks for all candidates must be entered online (see the Internal Assessment Guidelines of the specification for advice on administration, and examples of coversheets). Coversheets for all students should be downloaded from the website, and centres should check administrative procedures in the annual *Internal Assessment Manual* for all WJEC subjects (available online).

*All coversheets must be signed by candidate and teacher to authenticate the work.*
4.2 LT4

**Approaching LT4: Poetry and Drama 2 – 80 marks**

Both sections of this paper require candidates to:

- study and discuss in detail a core text
- make wider reference to a partner text.

In Section A the partner text is an unseen poem or poetry extract, and in Section B the partner text is a linked drama text. In both cases examiners will expect detailed critical discussion of the core texts, with comparative reference made to the partner texts. There is no ideal proportion of time to be allocated to the partner text in the candidate's response: it is the quality of the connections that counts and their contribution to the cogency and relevance of the response.

Both sections have the same weighting of Assessment Objectives and so the same distribution of marks:

<table>
<thead>
<tr>
<th>LT4</th>
<th>%</th>
<th>AO1</th>
<th>AO2</th>
<th>AO3</th>
<th>AO4</th>
</tr>
</thead>
<tbody>
<tr>
<td>SECTION A</td>
<td>30 (15)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
</tr>
<tr>
<td>SECTION B</td>
<td>30 (15)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
<td>7.5 (3.75)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>60 (30)</td>
<td>15 (7.5)</td>
<td>15 (7.5)</td>
<td>15 (7.5)</td>
<td>15 (7.5)</td>
</tr>
</tbody>
</table>

AO1: 10 marks    AO2: 10 marks    AO3: 10 marks    AO4: 10 marks

**Section A: Critical Reading of Poetry - 40 marks (closed text)**

Relevant Assessment Objectives:
AO1 (10 marks) AO2 (10 marks) AO3 (10 marks) AO4 (10 marks)

Candidates will be required to study in depth one of the following pre-1800 poetry texts:

<table>
<thead>
<tr>
<th>Geoffrey Chaucer</th>
<th>The Wife Of Bath's Prologue and Tale</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Donne</td>
<td>Selected Poems</td>
</tr>
<tr>
<td>John Milton</td>
<td>Paradise Lost Book IX</td>
</tr>
<tr>
<td>William Blake</td>
<td>Songs of Innocence and of Experience</td>
</tr>
<tr>
<td>William Wordsworth &amp; Samuel Taylor Coleridge</td>
<td>Lyrical Ballads (1798)</td>
</tr>
</tbody>
</table>

Candidates will be required to answer one question from a choice of five. In their response to their selected question, candidates must include detailed analysis of their set text and close reference to any one of the five unseen poems or poetry extracts, taken from any period, which will be printed on the paper.

Each question will require candidates to analyse and evaluate connections between the set text studied for this paper and the selected unseen poem or extract.
Section B: Shakespeare & Related Drama - 40 marks
Relevant Assessment Objectives: AO1 AO2 AO3 AO4

Candidates will be required to study in depth one text from the following list of 'core' Shakespeare texts, and to study for wider reading the designated 'partner' drama text. Candidates will be required to answer one question based on that pair: two questions will be set on each pair of texts.

<table>
<thead>
<tr>
<th>Core Shakespeare Text</th>
<th>Partner Drama Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>King Lear</td>
<td>Sophocles: Oedipus Rex</td>
</tr>
<tr>
<td>Hamlet</td>
<td>Tourneur: The Revenger's Tragedy</td>
</tr>
<tr>
<td>Measure For Measure</td>
<td>Webster: The Duchess of Malfi</td>
</tr>
<tr>
<td>The Tempest</td>
<td>Marlowe: Dr Faustus (the B text)</td>
</tr>
<tr>
<td>Richard II</td>
<td>Marlowe: Edward II</td>
</tr>
</tbody>
</table>

LT4 Planning

Aim

To ensure that candidates have the opportunity to:

(i) study their poetry core text in detail while developing the skills to make productive connections with other, previously unseen samples of poetry (partner texts)

(ii) study their Shakespeare core text in detail while becoming familiar with another play (partner text) and the ways in which the partner text illuminates their understanding and appreciation of Shakespeare's work.

Approaches

Section A: Poetry pre-1800

Centres will have good experience and well-established strategies for teaching the close reading and analysis of poetry at Advanced Level. These strategies will remain valid and will serve students well for the first stages of their work in this section. However, teachers will need to develop fresh materials for helping students to use the subject "tool-kit" and to make productive connections between the poetry text they have studied in detail (the core text) and a range of samples of poetry (partner texts) which may be taken from any period.

Note:

- Techniques will be needed to familiarise candidates with the need to choose for themselves 1 text (from 5) which will be used to illuminate their response to their set poetry text and the Section A question.

- In order to assist students in their choice of unseen partner poem, these unseen poems will be identified by type (eg ballad, sonnet, narrative etc) and will be accompanied by a very brief introduction.
The following are two examples of introductions which could be added to some of the poems featured in the specimen paper for LT4:

**The Collar – George Herbert (1593-1633)**

*In this seventeenth-century metaphysical poem, the poet George Herbert reflects on his relationship with God.*

**Idylls of the King – Alfred Lord Tennyson (1809-92)**

*This is an extract from the Victorian poet Tennyson's long narrative poem *Idylls of the King*. The poem as a whole is about the court of the mythical King Arthur and his knights, and this extract is from a section concerned with the king's wife, Guinevere.*

### Section B: Shakespeare and Related Drama

In practical terms, the time after AS exams is not best suited to intensive or formal study but it might be ideal for a range of less formal activities based upon the partner drama text in Section B.

It must be emphasised that the approaches below are intended as suggestions and it is recognised that teachers and students could choose different timings, techniques or various blends of the elements below. For instance, while some centres might choose an "end-to-end" approach teaching the drama first and poetry second (or vice versa) with appropriate revision of the first texts towards the end of the course, others might choose to deliver the Sections A (poetry) and B (drama) in parallel – perhaps using different teachers. Obviously, the most significant difference between the two approaches would be pace.

**Suggestions for starting**

After AS exams, or at the start of the Autumn Term in year 13, the class is reconvened and the teacher leads sessions where students are informed of the contents and requirements of LT4 (section B) with illustrations of the different core texts through synopsis; sampling; dvd clips or even workshops in partnership with Drama / Performance studies departments.

After selection of the core text, teachers devise learning activities focused upon the partner text where students will not be expected to apply close critical analysis but to gain an overview and become familiar with plot, some dramatic techniques, characterisation and some key images or other more obvious features of language and composition. At this stage of the year, some entertaining, kinaesthetic approaches such as tableaux, ad-libbing, "just-a-minute" style character monologues or dumbshows could be successful.

Then it should be possible to begin a formal, closely analytical study of the core drama text in the light of the students' knowledge and understanding of the partner text. From the beginning of the course, by taking very different approaches to the texts in the order suggested, teachers will establish very effectively the core and partner idea and the different emphases involved. Centres will have their own tried and tested methods of teaching detailed readings of the core drama text (taking careful note of the relevant AOs) but teachers will have to plan fresh strategies for making connections between texts and addressing the idea of one text being illuminated by another.
**Suggested classroom strategies**

- Divide the teaching group into core text and partner text parties. Ask a student from the core text party to read a key speech aloud (maybe Hamlet on his delay; Lear on justice and the law; Prospero's farewell to magic etc) and invite the partner text party to take on named roles from their play and reply to the speech offering advice/criticism or comfort in character but in their own words. If you're daring you could invite them to heckle! Ask the participants and those watching to bullet point any insights they have gained into the Shakespearian character through this process. Of course, the Shakespearian character may use only the lines of the speech when interacting with the other group!

- Ask candidates to imagine that, say, Vindice is a witness to one of Hamlet's speeches (or a scene in the play); Faustus watches Prospero's conjuring or Edward watches Richard encounter Bolingbroke. Ask candidates to take on the characters of the observers and write letters to the Shakespearian characters offering the benefit of their wisdom/criticism/sympathy etc.

- Try taking some speeches from the core and partner texts on related themes. Cut them up into one or two line segments and distribute them amongst a core text group and a partner text group on opposite sides of an appropriate space. Ask the groups to approach each other continuously speaking their lines aloud. Ask them to intermingle until they have found somebody on the other side whose line/language/imagery (or other factors which you choose) seem to have some close connection with their lines. Ask the two to pair up and discuss the connections they have found and report back to the rest of the group. With a bit of luck you will generate some fascinating debates on who really belongs with whom! This approach would work well before or after some tableau exercises where possibly related scenes or situations from the two plays are given as tasks to students in the core text and partner text groups simultaneously. Tableaux are struck, revealed and the audience are invited to comment upon the similarities and differences between the presentations before the groups explain themselves to each other.

- Christmas game: get students to draw character names from a hat and line the casts of the plays up University Challenge style. Teacher in "Paxman" role will read out quotations and the teams need first to identify the play correctly – (starter for 5); then identify the speaker (5); then comment on the significance of the line (allowed to confer and gain marks out of 10 - judged by Paxman). Automatic 10 point bonus if a character can buzz and claim correctly "That's my line!"

- When candidates gain a confident grasp of texts it will be sensible for them to practise writing under timed and controlled conditions in response to questions designed along the lines of those in the sample LT4 exam paper on the WJEC website. It is hoped that more exemplar materials (with examiner's commentary) will be available before teaching for this unit starts in Autumn 2009.
5. **Appendices**

Appendix 1

*The Tool Kit - some of the most commonly used literary terms*

<table>
<thead>
<tr>
<th>Literary Term</th>
<th>Literary Term</th>
<th>Literary Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>allegory</td>
<td>enjambment</td>
<td>protagonist</td>
</tr>
<tr>
<td>alliteration</td>
<td>first person/third person</td>
<td>pun</td>
</tr>
<tr>
<td>allusion</td>
<td>hyperbole</td>
<td>quatrain</td>
</tr>
<tr>
<td>ambiguity</td>
<td>imagery</td>
<td>repetition</td>
</tr>
<tr>
<td>archaic</td>
<td>irony</td>
<td>rhetoric</td>
</tr>
<tr>
<td>allusion</td>
<td>metaphor</td>
<td>rhyming couplets</td>
</tr>
<tr>
<td>ballad</td>
<td>mock-heroic</td>
<td>rhythm</td>
</tr>
<tr>
<td>blank verse</td>
<td>monosyllabic</td>
<td>satire</td>
</tr>
<tr>
<td>caesura</td>
<td>motif</td>
<td>setting</td>
</tr>
<tr>
<td>characterisation</td>
<td>multiple narrators</td>
<td>simile</td>
</tr>
<tr>
<td>cliché</td>
<td>narrative stance</td>
<td>soliloquy</td>
</tr>
<tr>
<td>colloquial</td>
<td>octave</td>
<td>sonnet</td>
</tr>
<tr>
<td>contexts</td>
<td>oxymoron</td>
<td>stanza</td>
</tr>
<tr>
<td>devices</td>
<td>pace</td>
<td>stream of consciousness</td>
</tr>
<tr>
<td>dialogue</td>
<td>paradox</td>
<td>suspense</td>
</tr>
<tr>
<td>diction</td>
<td>parody</td>
<td>symbolism</td>
</tr>
<tr>
<td>didactic</td>
<td>pathetic fallacy</td>
<td>syntax</td>
</tr>
<tr>
<td>dramatic irony</td>
<td>pathos</td>
<td>theme</td>
</tr>
<tr>
<td>dramatic monologue</td>
<td>persona</td>
<td>tone</td>
</tr>
<tr>
<td>dramatic tension</td>
<td>personification</td>
<td>tragic hero</td>
</tr>
<tr>
<td>ellipsis</td>
<td>perspective</td>
<td>unreliable narrator</td>
</tr>
</tbody>
</table>
Appendix 2 - Frequently Asked Questions

LT1 – Section A
Q.: What exactly is a 'clean' text?
A.: This is a text with no annotation added by the candidate, i.e. underlining, highlighting, brief hand-written notes.
Q.: How much balance of teaching time should be given to the partner text?
A.: There is no requirement to allocate the same teaching time to both texts- the core text which is for detailed study should require more teaching and studying time than the partner text.
Q.: Will examiners expect candidates to refer to critics for AO3 in LT1 Sec A and also LT4?
A.: While we expect named sources/critics as part of the critical discussion to address AO3 in the coursework units, we would not expect candidates to refer to critics by name and quote extensively from them under exam conditions, but only to refer to and consider other readings/interpretations, primarily of the core exam texts in LT1 and both core and partner texts in LT4.

LT2 – Section A and LT3
Q.: Will it be acceptable for a class to study the same texts or is it the intention that these should really be individual and independent studies?
A.: These units offer opportunities for individual and independent study, but we recognise that teachers may wish to select texts for class study. In situations where teachers have chosen texts for the class, students should be encouraged to make independent choices of tasks.

LT2 – Section B: Creative Reading
Q.: Can students use an extract only as a stimulus?
A.: No. As suggested in Approaches to Creative Reading, students may read several prose extracts in preparation for their creative response. However, they are required to refer to one prose text as their stimulus, as this text is one of the 6 texts to be studied for AS.
Q.: Can students use one short story as a stimulus?
A.: Students should be encouraged to read a selection of short stories, either by a single author, e.g. Selected Short Stories by D.H. Lawrence, Raymond Carver's Short Cuts or by various authors. A single short story may be acceptable if it is of appropriate length, e.g. The Awakening by Kate Chopin.
Q.: What does the specification mean by 'essays' in terms of the student's creative response?
A.: By 'essays' we mean short prose discursive compositions which explore ideas/events/places etc.
Q.: How many drafts are students allowed to submit?
A.: WJEC recommends that students should submit one draft for teacher advice and guidance before submitting the final draft. The drafting stage can be preceded by planning – see Managing Coursework.

LT2 – Sections A and B and LT3
Q.: Are teachers expected to have read every student's wider reading text for coursework units?
A.: This may not always be practicable, especially in large classes. Students should be encouraged to engage in dialogue with their teachers about their choice of wider reading text in the preparatory stages of coursework in order to facilitate the advice/guidance/assessment process.
### AS ENGLISH LITERATURE LT1 Section A Assessment Grid

30 marks in total

<table>
<thead>
<tr>
<th>TOTAL MARK /30</th>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
<th>Band 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AO1</strong> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 marks</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Understands poems at a superficial or literal level.</td>
<td>• Attempts to engage with poems and organise material, though not always relevant to question.</td>
<td>• Engages with poems and response is mostly relevant to question.</td>
<td>• Clearly informed discussion of relevant poems.</td>
<td>• Perceptive discussion of relevant poems.</td>
</tr>
<tr>
<td></td>
<td>• Offers some ideas about poems.</td>
<td>• Some, not always relevant use of concepts and terminology.</td>
<td>• Some sensible grasp of key concepts.</td>
<td>• Effectively structured argument.</td>
<td>• Very well developed argument.</td>
</tr>
<tr>
<td></td>
<td>• Shows some grasp of basic terminology, though this may be occasional.</td>
<td>• Expression may feature inaccuracies, more so at the lower end of the band.</td>
<td>• Generally appropriate terminology.</td>
<td>• Secure grasp of concepts and secure and sensible use of terminology.</td>
<td>• Confident grasp of concepts and apt use of terminology.</td>
</tr>
<tr>
<td></td>
<td>• Errors in expression and lapses in clarity.</td>
<td>• Expression tends to be accurate and clear, but there may be lapses.</td>
<td>• Expression generally accurate and clear.</td>
<td>• Accurate, fluent expression.</td>
<td></td>
</tr>
<tr>
<td><strong>AO2</strong> Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 marks</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• May identify a few basic stylistic features.</td>
<td>• Can make some basic points about use of structure, form and language to create meaning.</td>
<td>• Clear grasp of authors’ use of structure, form and language to create meaning.</td>
<td>• Sound analysis and evaluation of poetic techniques to create meaning.</td>
<td>• Detailed critical understanding of poetic techniques to create meaning.</td>
</tr>
<tr>
<td></td>
<td>• May offer narrative/descriptive comment on poems.</td>
<td>• Can support some points by reference to poems.</td>
<td>• Generally clear and appropriate textual support.</td>
<td>• Appropriate and secure textual support.</td>
<td>• Confident and apt textual support.</td>
</tr>
<tr>
<td></td>
<td>• Occasional textual support.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AO3</strong> Explore connections and comparisons between different literary texts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 marks</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>May identify basic links between core and partner texts.</td>
<td>Can make some basic, usually valid comparisons/connections between core and partner texts.</td>
<td>Makes generally clear and appropriate comparisons/connections between core and partner texts.</td>
<td>Makes purposeful use of specific comparisons and comparisons between core and partner texts.</td>
<td>Productive and discerning comparisons/connections between core and partner texts.</td>
</tr>
<tr>
<td></td>
<td>Can describe other views with partial understanding.</td>
<td>Can acknowledge that poems may be interpreted in more than one way.</td>
<td>Makes use of other relevant interpretations.</td>
<td>Makes clear and purposeful use of other relevant interpretations.</td>
<td>Confident and informed discussion of other relevant interpretations.</td>
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<td></td>
</tr>
</tbody>
</table>
## AS ENGLISH LITERATURE LT1 Section A Assessment Grid

### Total Mark /30

<table>
<thead>
<tr>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
<th>Band 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AO1</strong> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td>Understands play at a superficial or literal level.</td>
<td>Attempts to engage with play and organise material, though not always relevant to question.</td>
<td>Engages with play and response is mostly relevant to question.</td>
<td>Clearly informed discussion of play.</td>
</tr>
<tr>
<td>10 marks</td>
<td>Some, not always relevant use of concepts and terminology.</td>
<td>Some sensible grasp of key concepts.</td>
<td>Some grasp of concepts and secure and sensible use of terminology.</td>
<td>Perceptive discussion of play which may present individual reading.</td>
</tr>
<tr>
<td></td>
<td>Expression may feature inaccuracies, more so at the lower end of the band.</td>
<td>Generally appropriate terminology.</td>
<td>Expression tends to be accurate and clear, but there may be lapses.</td>
<td>Very well-developed argument.</td>
</tr>
<tr>
<td></td>
<td>Errors in expression and lapses in clarity.</td>
<td>Expression generally accurate and clear.</td>
<td></td>
<td>Confident grasp of concepts and apt use of terminology.</td>
</tr>
<tr>
<td>0-2 marks</td>
<td></td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
</tr>
<tr>
<td><strong>AO2</strong> Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td>May identify a few basic features of language/dramatic techniques/structure.</td>
<td>Can make some basic points about use of language/dramatic techniques/structure to create meaning.</td>
<td>Clear grasp of playwright’s use of language/dramatic techniques/structure to create meaning.</td>
<td>Sound analysis and evaluation of playwright’s use of language/dramatic techniques/structure to create meaning.</td>
</tr>
<tr>
<td>10 marks</td>
<td>May offer narrative/descriptive comment.</td>
<td>Can support some points by reference to text.</td>
<td>Generally clear and appropriate textual support.</td>
<td>Appropriate and secure textual support.</td>
</tr>
<tr>
<td></td>
<td>Occasional support from text.</td>
<td></td>
<td></td>
<td>Confident and apt textual support.</td>
</tr>
<tr>
<td>0-2 marks</td>
<td></td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
</tr>
<tr>
<td><strong>AO4</strong> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</td>
<td>May describe basic context in question focus.</td>
<td>Can acknowledge the importance of context in question focus.</td>
<td>Clear grasp of the importance of context in question focus.</td>
<td>Sound appreciation of significance and influence of context in question focus.</td>
</tr>
<tr>
<td>10 marks</td>
<td>May describe wider context in which play is written and received.</td>
<td>Basic grasp of wider context in which play is written and received.</td>
<td>Clear grasp of wider context in which play is written and received.</td>
<td>Perceptive discussion of significance and influence of context in question focus.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Confident analysis of wider context in which play is written and received.</td>
</tr>
<tr>
<td>0-2 marks</td>
<td></td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
</tr>
</tbody>
</table>

**30 marks in total**
## AS ENGLISH LITERATURE  LT2 Section A  Prose Study Assessment Grid  40 marks in total

<table>
<thead>
<tr>
<th>TOTAL MARK /40</th>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
<th>Band 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AO1</strong> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td>10 marks</td>
<td><em>Understands texts at a superficial or literal level.</em></td>
<td><em>Attempts to engage with texts and organise material, though not always relevant to question.</em></td>
<td><em>Engages with texts and response is mostly relevant to question.</em></td>
<td>* Clearly informed discussion of texts.*</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Offers some ideas about texts.</em></td>
<td><em>Some, not always relevant use of concepts and terminology.</em></td>
<td><em>Some sensible grasp of key concepts.</em></td>
<td><em>Effectively structured argument.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Shows some grasp of basic terminology, though this may be occasional.</em></td>
<td><em>Expression may feature inaccuracies.</em></td>
<td><em>Generally appropriate terminology.</em></td>
<td><em>Secure grasp of concepts and secure and sensible use of terminology.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Errors in expression and lapses in clarity.</em></td>
<td></td>
<td><em>Expression tends to be accurate and clear, but there may be lapses.</em></td>
<td><em>Expression generally accurate and clear.</em></td>
</tr>
<tr>
<td>AO2 Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td>10 marks</td>
<td><em>May identify a few basic stylistic features.</em></td>
<td><em>Can make some basic points about use of structure, form and language to create meaning.</em></td>
<td><em>Clear grasp of writers’ use of structure, form and language to create meaning.</em></td>
<td><em>Perceptive discussion of texts.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>May offer narrative/descriptive comment on texts.</em></td>
<td><em>Can support some points by reference to texts.</em></td>
<td><em>Generally clear and appropriate textual support.</em></td>
<td><em>Very well developed argument.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Occasional textual support.</em></td>
<td></td>
<td></td>
<td><em>Confident grasp of concepts and apt use of terminology.</em></td>
</tr>
<tr>
<td>AO3 Explore connections and comparisons between different literary texts informed by interpretations of other readers.</td>
<td>5 marks</td>
<td><em>May identify basic links between core and partner texts.</em></td>
<td><em>Can make some basic, usually valid comparisons/connections between core and partner texts.</em></td>
<td><em>Makes generally clear and appropriate comparisons/connections between core and partner texts.</em></td>
<td><em>Detailed critical understanding of writers’ techniques to create meaning.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>0-1 mark</td>
<td>2 marks</td>
<td>3 marks</td>
<td>4 marks</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>may be interpreted in more than one way.</em></td>
<td></td>
<td><em>Makes use of other relevant interpretations.</em></td>
<td><em>Confident and informed discussion of other relevant interpretations.</em></td>
</tr>
<tr>
<td>AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</td>
<td>10 marks</td>
<td><em>May describe wider context in which texts are written and received.</em></td>
<td><em>Basic grasp of wider context in which texts are written and received.</em></td>
<td><em>Clear grasp of wider context in which texts are written and received.</em></td>
<td><em>Confident analysis of wider context in which texts are written and received.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Shows little understanding of influence of contexts on texts.</em></td>
<td><em>Can show some understanding of the significance/influence of contexts in relation to texts.</em></td>
<td><em>Shows some appreciation of significance/influence of contexts in relation to texts</em></td>
<td><em>Perceptive discussion of significance and influence of contexts in relation to texts.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>Confident and informed discussion of other relevant interpretations.</em></td>
</tr>
</tbody>
</table>
## AS ENGLISH LITERATURE     LT2 Section B Creative Reading     Assessment Grid     40 marks in total

<table>
<thead>
<tr>
<th>TOTAL MARK /40</th>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
<th>Band 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>i. Creative Writing Task</strong>&lt;br&gt;A01&lt;br&gt;Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td>• Attempts to produce a personal creative writing response.</td>
<td>• Shows some engagement with creative writing task.</td>
<td>• A sensible attempt to produce a personal creative response.</td>
<td>• An effective personal creative response.</td>
<td>• Confident, controlled and highly effective personal creative response.</td>
</tr>
<tr>
<td>20 marks</td>
<td>• Very simple style.</td>
<td>• Writes in acceptable if simplistic style.</td>
<td>• Generally appropriate style and tone.</td>
<td>• Confident and well-chosen style and tone.</td>
<td>• Confident and well-chosen style and tone.</td>
</tr>
<tr>
<td></td>
<td>• Material may not be coherent or appropriate.</td>
<td>• Material may not always be appropriate or coherently structured.</td>
<td>• Generally appropriate and coherent material.</td>
<td>• Accomplished structuring of material.</td>
<td>• Accomplished structuring of material.</td>
</tr>
<tr>
<td></td>
<td>• Shows little understanding of chosen genre.</td>
<td>• Shows some understanding of chosen genre.</td>
<td>• Sensible grasp of chosen genre.</td>
<td>• Secure grasp of chosen genre.</td>
<td>• Skilful handling of chosen genre.</td>
</tr>
<tr>
<td></td>
<td>• Errors in expression and lapses in clarity.</td>
<td>• Expression may feature inaccuracies/lapses in clarity.</td>
<td>• Expression tends to be accurate and clear, but there may be lapses.</td>
<td>• Expression generally accurate and clear.</td>
<td>• Accurate, fluent expression; may be sophisticated at the top of the band.</td>
</tr>
<tr>
<td>0-4 marks</td>
<td>5-8 marks</td>
<td>9-12 marks</td>
<td>13-16 marks</td>
<td>17-20 marks</td>
<td></td>
</tr>
<tr>
<td><strong>ii. Commentary</strong>&lt;br&gt;A02&lt;br&gt;Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td>• May identify a few basic stylistic features.</td>
<td>• Can make some basic points about use of structure, form and language to create meaning.</td>
<td>• Clear grasp of writers’ use of structure, form and language to create meaning.</td>
<td>• Sound analysis and evaluation of writers’ techniques to create meaning.</td>
<td>• Detailed critical understanding of writers’ techniques to create meaning.</td>
</tr>
<tr>
<td>20 marks</td>
<td>• May offer narrative/descriptive comment on texts.</td>
<td>• Can support some points by reference to texts.</td>
<td>• Generally clear and appropriate textual support.</td>
<td>• Appropriate and secure textual support.</td>
<td>• Confident and apt textual support.</td>
</tr>
<tr>
<td></td>
<td>• Occasional textual support.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## A2 ENGLISH LITERATURE

### LT3 Period and Genre Study Assessment Grid

<table>
<thead>
<tr>
<th>Total Mark /40</th>
<th>Band 1</th>
<th>Band 2</th>
<th>Band 3</th>
<th>Band 4</th>
<th>Band 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>AO1</td>
<td>Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td>• Understands texts at a superficial or literal level.</td>
<td>• Attempts to engage with texts and structure response, though not always relevant to question.</td>
<td>• Engages creatively with texts and response is mostly relevant to question.</td>
<td>• Clearly informed and creative response to texts.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Offers some ideas about texts.</td>
<td>• Some, not always relevant use of concepts and terminology.</td>
<td>• Some sensible use of key concepts.</td>
<td>• Coherent and sound argument.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Shows some grasp of basic terminology, though this may be occasional.</td>
<td>• Expression may feature inaccuracies.</td>
<td>• Generally appropriate terminology.</td>
<td>• Sound and apt application of concepts and terminology.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Errors in expression and lapses in clarity.</td>
<td></td>
<td>• Expression generally accurate and clear, with some lapses.</td>
<td>• Writes with flair and accuracy.</td>
</tr>
<tr>
<td></td>
<td>5 marks</td>
<td>0-1 marks</td>
<td>2 marks</td>
<td>3 marks</td>
<td>4 marks</td>
</tr>
<tr>
<td>AO2</td>
<td>Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td>• May identify basic features of language/form/structure</td>
<td>• Can make some points about use of language/form/structure to create meaning.</td>
<td>• Purposeful,detailed discussion of use of language/form/structure to create meaning.</td>
<td>• Sophisticated, creative and individual response to texts.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• May offer narrative/descriptive comment</td>
<td>• Can support some points by reference to texts.</td>
<td>• Generally clear and appropriate textual support.</td>
<td>• Very effective organisation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Occasional support from texts.</td>
<td>• Can show some grasp of implicit meaning.</td>
<td>• Grasps implicit meanings.</td>
<td>• Confident, sophisticated use of concepts and terminology.</td>
</tr>
<tr>
<td></td>
<td>15 marks</td>
<td>0-3 marks</td>
<td>4-6 marks</td>
<td>7-9 marks</td>
<td>10-12 marks</td>
</tr>
<tr>
<td>AO3</td>
<td>Explore connections and comparisons between different literary texts</td>
<td>• May identify superficial connections/comparisons between core and partner texts.</td>
<td>• Can make some superficial, usually valid comparisons/connections between core and partner texts.</td>
<td>• Makes generally clear and appropriate comparisons/connections between core and partner texts.</td>
<td>• Perceptive critical analysis and evaluation of writers’ techniques.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Can describe other views of texts with partial understanding.</td>
<td>• Can acknowledge that texts may be interpreted in more than one way.</td>
<td>• Makes use of other relevant interpretations of texts.</td>
<td>• Confident and apt textual support.</td>
</tr>
<tr>
<td></td>
<td>5 marks</td>
<td>0-1 mark</td>
<td>2 marks</td>
<td>3 marks</td>
<td>4 marks</td>
</tr>
<tr>
<td>AO4</td>
<td>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</td>
<td>• May describe wider contexts in which texts are written and received.</td>
<td>• Can acknowledge the importance of contexts.</td>
<td>• Clear grasp of the significance and influence of contexts.</td>
<td>• Mature and confident discussion of other relevant interpretations of texts.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Attempts to make superficial connections between texts and contexts.</td>
<td>• Makes some connections between texts and contexts.</td>
<td>• Clear understanding of connections between texts and contexts.</td>
<td>• Autonomous, independent reader</td>
</tr>
<tr>
<td></td>
<td>10 marks</td>
<td>0-2 marks</td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
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<td></td>
</tr>
<tr>
<td>Total Mark /40</td>
<td>Band 1</td>
<td>Band 2</td>
<td>Band 3</td>
<td>Band 4</td>
<td>Band 5</td>
</tr>
<tr>
<td>---------------</td>
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<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td><strong>AO1</strong> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 marks</td>
<td>• Understands poems at a superficial or literal level.</td>
<td>• Attempts to engage with poems and structure response, though not always relevant to question.</td>
<td>• Engages creatively with poems and response mostly relevant to question.</td>
<td>• Clearly informed and creative response to poetry.</td>
<td>• Sophisticated, creative and individual response to poetry.</td>
</tr>
<tr>
<td></td>
<td>• Offers some ideas about poems.</td>
<td>• Some sensible use of key concepts.</td>
<td>• Coherent and sound argument.</td>
<td>• Very effective organisation.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Shows some grasp of basic terminology, though this may be occasional.</td>
<td>• Generally appropriate terminology.</td>
<td>• Sound and apt application of concepts and terminology.</td>
<td>• Confident, sophisticated use of concepts and terminology.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Errors in expression and lapses in clarity.</td>
<td>• Expression may feature inaccuracies.</td>
<td>• Expression generally accurate and clear, with some lapses.</td>
<td>• Writes with flair and accuracy.</td>
<td></td>
</tr>
<tr>
<td><strong>AO2</strong> Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 marks</td>
<td>• May identify basic features of language/form/structure in poems.</td>
<td>• Can make some points about use of language/form/structure to create poetic meaning.</td>
<td>• Purposeful, detailed discussion of use of language/form/structure to create meaning.</td>
<td>• Sound analysis and evaluation of use of language/form/structure to create meaning.</td>
<td>• Perceptive critical analysis and evaluation of poetic techniques.</td>
</tr>
<tr>
<td></td>
<td>• May offer narrative/descriptive comment.</td>
<td>• Can support some points by reference to poems.</td>
<td>• Generally clear and appropriate textual support.</td>
<td>• Neat and secure textual support.</td>
<td>• Confident and apt textual support.</td>
</tr>
<tr>
<td></td>
<td>• Occasional support.</td>
<td>• Can show some grasp of implicit meaning.</td>
<td>• Grasps implicit meanings.</td>
<td>• Sound grasp of implicit meaning.</td>
<td>• Confident discussion of implicit meaning.</td>
</tr>
<tr>
<td><strong>AO3</strong> Explore connections and comparisons between different literary texts informed by interpretations of other readers.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Can describe other views of set poems with partial understanding.</td>
<td>• Can acknowledge that set text poems may be interpreted in more than one way.</td>
<td>• Makes use of other relevant interpretations of set text poems.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AO4</strong> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 marks</td>
<td>• May describe wider contexts in which poems are written and received.</td>
<td>• Can acknowledge the importance of contexts.</td>
<td>• Clear grasp of the significance and influence of contexts.</td>
<td>• Sound appreciation of significance and influence of contexts.</td>
<td>• Perceptive discussion of significance and influence of contexts.</td>
</tr>
<tr>
<td></td>
<td>• Attempts to make superficial connections between texts and contexts.</td>
<td>• Makes some connections between texts and contexts.</td>
<td>• Clear understanding of connections between texts and contexts.</td>
<td>• Sound understanding of connections between texts and contexts.</td>
<td>• Confident analysis of connections between texts and contexts.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Total Mark /40</td>
<td>Band 1</td>
<td>Band 2</td>
<td>Band 3</td>
<td>Band 4</td>
<td>Band 5</td>
</tr>
<tr>
<td>----------------</td>
<td>--------</td>
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<td>--------</td>
</tr>
<tr>
<td><strong>AO1</strong> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.</td>
<td>10 marks</td>
<td>• Understands plays at a superficial or literal level.</td>
<td>• Attempts to engage with plays and structure response, though not always relevant to question.</td>
<td>• Engages creatively with plays and response mostly relevant to question.</td>
<td>• Clearly informed and creative response to plays.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Offers some ideas about the plays.</td>
<td>• Some use of basic terminology, though this may be occasional.</td>
<td>• Some sensible use of key concepts.</td>
<td>• Coherent and sound argument.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Some use of basic terminology, though this may be occasional.</td>
<td>• Expression may feature inaccuracies.</td>
<td>• Generally appropriate terminology.</td>
<td>• Sound and apt application of concepts and terminology.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Errors in expression and lapses in clarity.</td>
<td>• Can support some points by reference to plays.</td>
<td>• Expression generally accurate and clear, with some lapses.</td>
<td>• Expression generally accurate and clear.</td>
</tr>
<tr>
<td></td>
<td>0-2 marks</td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
<td>9-10 marks</td>
</tr>
<tr>
<td><strong>AO2</strong> Demonstrate detailed critical understanding in analysing the ways structure, form and language shape meanings in literary texts.</td>
<td>10 marks</td>
<td>• May identify a few basic stylistic features.</td>
<td>• Can make some points about use of language/dramatic techniques/structure to create meaning.</td>
<td>• Purposeful, detailed discussion of use of language/dramatic techniques/structure to create meaning.</td>
<td>• Sophisticated, creative and individual response to plays.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• May offer narrative/descriptive comment on plays.</td>
<td>• Can support some points by reference to plays.</td>
<td>• Generally clear and appropriate textual support.</td>
<td>• Very effective organisation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Occasional textual support.</td>
<td>• Can show some grasp of implicit meaning.</td>
<td>• Grasps implicit meanings.</td>
<td>• Confident, sophisticated use of concepts and terminology.</td>
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<td></td>
<td>0-2 marks</td>
<td>3-4 marks</td>
<td>5-6 marks</td>
<td>7-8 marks</td>
<td>9-10 marks</td>
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<tr>
<td><strong>AO3</strong> Explore connections and comparisons between different literary texts informed by interpretations of other readers.</td>
<td>5 marks</td>
<td>• May identify superficial connections/comparisons between core and partner plays.</td>
<td>• Can make some superficial, usually valid comparisons/connections between core and partner plays.</td>
<td>• Makes generally clear and appropriate comparisons/connections between core and partner plays.</td>
<td>• Perceptive analysis and evaluation of playwrights’ techniques.</td>
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<tr>
<td></td>
<td>0-1 mark</td>
<td>2 marks</td>
<td>3 marks</td>
<td>4 marks</td>
<td>5 marks</td>
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<td><strong>AO4</strong> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</td>
<td>10 marks</td>
<td>• May describe wider contexts in which plays are written and received.</td>
<td>• Can acknowledge the importance of contexts.</td>
<td>• Clear grasp of the significance and influence of contexts.</td>
<td>• Perceptive discussion of significance and influence of contexts.</td>
</tr>
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<td></td>
<td>0-2 marks</td>
<td>3-4 marks</td>
<td>5-6 marks</td>
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</table>
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