



GCE AS MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE ENGLISH LANGUAGE AND LITERATURE

MARKING GUIDELINES: SUMMER 2024

UNIT 2: DRAMA AND NON-LITERARY TEXTS

General Advice

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

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

In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be divided into two parts. Part (i) is to be marked out of **25 marks**, and Part (ii) out of **35 marks**, making a maximum possible total of **60 marks**. Section B is to be marked out of **60 marks**.

A total of **120 marks** is the maximum possible for this unit.

It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination**.

Marking

What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer, and particularly, by a **final comment on the candidate's response to the question as a whole**. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given**.

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.

Reference to Principal Examiner

In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script**. At the end of the marking period send a list with full details of the rubric infringements to the English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write **"Refer to P/E"** on the front of the script. Send a note of the centre and candidate number to the English Subject Officer at the end of the marking period.

Abbreviations

Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday, 24 June**.

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

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

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

Section A: Post 1900 drama

Mark allocation

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

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

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

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

Candidates must have a clean copy (no annotation) of the **set text** which they have studied. Only the prescribed edition must be used.

Each question is in **two** parts. In both **part (i)** and **part (ii)**, candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped

and in **part (ii)** they are **also** required to:

- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

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

Q1 (i)	Re-read Scene 4, page 40 from “BLANCHE: Baby, my baby sister!” to page 42 “BLANCHE: I don’t understand you.” Using integrated linguistic and literary approaches, discuss the relationship between Blanche and Stella in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should discuss the presentation of the relationship between Blanche and Stella, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Blanche’s role as the elder sister and sense of authority • her outrage at Stella’s actions • Stella’s acceptance of Stanley’s behaviour and calm responses to Blanche • her thrill at Stanley’s behaviour shocks Blanche • argument between them over Stanley • their lack of understanding and agreement.
(ii)	“A character caught between two opposing worlds.” Discuss how Williams presents Stella in at least two other episodes from <i>A Streetcar Named Desire</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present Stella throughout the play.</p> <p>Look for and reward all valid interpretations. These might include :</p> <ul style="list-style-type: none"> • initial presentation of her and her impact on those around her • differences between her and Blanche • her relationship with Stanley • her defence of both Blanche and Stanley at different times • role of women • deciding to believe Stanley over Blanche.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • post WWII American society • questions of identity • issues concerning gender roles and role of women in 1940s America • domestic abuse and violence • tradition of Realism in theatre.

Q2 (i)	Re-read Scene 7, page 70 from “STANLEY: Lie Number One:...” to page 72 “STANLEY: – she’d gotten mixed up with”. Using integrated linguistic and literary approaches, discuss how Williams presents the characters and situation in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should discuss how the characters and situation are presented, selecting relevant supporting evidence to show how Williams presents them. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • brutal honesty from Stanley regarding Blanche’s past • Stella’s shock and refusal to believe him • Blanche’s ignorance of the situation and her singing • Stanley exposing Blanche’s truth and lies • his disgust, but also enjoyment in retelling this information • Stanley’s sense of victory • the final revelation about the schoolboy.
(ii)	Explore how Williams presents deception in 1940s America in at least two other episodes from <i>A Streetcar Named Desire</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how deception is presented elsewhere and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present deception throughout the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • Blanche’s deceptions regarding Belle Reve • her self-delusion/deception • the risks she takes and lies she tells in order to disguise her past • her inability to learn from past mistakes • Blanche’s deceptions towards Mitch • Stanley’s deception to Stella regarding Blanche.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> • ideas of identity and roles within society • America post WWII • gender struggles—stereotypes of men and women in 1940s America • employment opportunities • psychological concerns.

Peter Shaffer: *Amadeus* (Penguin Modern Classics)

Q3 (i)	<p>Re-read Act 1, page 53 from “SALIERI: Fiasco! ... Fiasco!” to page 54 “SALIERI: ... at an Absolute Beauty!” Using integrated linguistic and literary approaches, discuss Shaffer's presentation of Salieri in this extract. [25]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
AO2	<p>Candidates should discuss Shaffer’s presentation of Salieri, selecting relevant supporting evidence to show how Shaffer’s use of language conveys his characteristics.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • his disgust at his own actions • self-recrimination over his actions • his panic and confusion over what he will do next • giving into temptation over Mozart’s music • surprise over the quality of the music • musings over Mozart’s genius • sense of despair.
(ii)	<p>“A character consumed by his own jealousy and bitterness.” Explore Shaffer’s presentation of Salieri in at least two other episodes from <i>Amadeus</i>. [35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of Salieri elsewhere, and use linguistic and literary approaches to show what effects are achieved.</p>
AO2	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present Salieri throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • his feelings of being betrayed by God • hidden contempt towards Mozart throughout the play • his use of other characters, notably Constanze, to enact his revenge • jealousy and bitterness not only of Mozart’s talent, but of his behaviour • his attempts to ruin Mozart.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • role of music in the courtly life of the Hapsburg Empire and Europe • competition between composers in an attempt for both status and recognition • age of the Enlightenment • how composers managed to earn a living • patronage • issues of class and sense of entitlement.

Q4 (i)	Re-read Act 2, page 65 from “MOZART [desperate]: Excuse language, Baron, but really!” to page 66 “MOZART: ... just shake his ‘hoof’.” Using integrated linguistic and literary approaches, discuss Shaffer’s presentation of Mozart in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should discuss how Shaffer presents Mozart and Rosenberg in this extract, selecting relevant supporting evidence to show how Shaffer’s use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Mozart’s exasperation at the start • his crudeness and taboo language • recklessness of his actions and insults • lack of control over what he says • realisation he has gone too far and that they are exasperated by him • genuine passion and excitement for music, especially opera • belief in music representing ordinary people • impassioned plea to his critics at the end and self-deprecation.
(ii)	Discuss how Shaffer presents the challenges Mozart faces in Viennese society in at least two other episodes from Amadeus. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to discuss how the challenges Mozart faces in Viennese society are presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present the challenges Mozart faces in Viennese society throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • initial rejection of Mozart by Rosenberg and the traditionalists • his desire to produce opera in German • his criticism of other composers, especially Salieri behind his back • open criticism of others such as Gluck • his reactions when his music is not well received • his behaviour, which does not reflect Courtly life • lack of performances.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the position of composers and music in the court of Emperor Joseph II and Europe during the Age of Enlightenment • ideas of ambition and revenge • issues concerning jealousy • traditionalists and modernisers • the importance of class/reputation and earning a living • the role of religion and forgiveness.

Marc Norman and Tom Stoppard: *Shakespeare in Love* (Faber)

Q5 (i)	Re-read page 36 from “EXT. THE RIVER. DAY.” to page 39 “NURSE: Much good may it do you.” Using integrated linguistic and literary approaches, discuss Norman and Stoppard's presentation of the characters and situation in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should discuss Norman and Stoppard's presentation of the characters and situation, selecting relevant supporting evidence to show how their use of language conveys them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • sense of urgency from Will in attempt to follow Thomas/Viola • resignation from Will in conversation with Boatman • Boatman's laconic attitude • desperation from Will and sense of speed indicated in stage directions • frustration from Lady De Lesseps and comedy of Viola's arrival • Nurse's secrecy and false information to Will • her bathos at the end.
(ii)	Discuss how Norman and Stoppard present deception in Elizabethan England in at least two other episodes from <i>Shakespeare in Love</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Norman and Stoppard present deception elsewhere in the play and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used by Norman and Stoppard to present deception elsewhere in the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the multiple intertextual references throughout the play • use of humour to play down difficulties • Will's deception of Henslowe in completing his play • Henslowe's deception of Fennyman about money • women as actors • Viola's disguise as Thomas • Viola's deception of Wessex.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the position of actors, playwrights and drama in the court of Elizabeth I • difficulties of earning a living • the role of theatre in Elizabethan England • financial and gender issues • intertextual references.

Q6 (i)	Re-read page 120 from “ALLEYN: It’s true. Will—it was a tavern brawl...” to page 123 “VIOLA: Thank you.” Using integrated linguistic and literary approaches, discuss Norman and Stoppard’s presentation of dramatic tension in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should discuss Norman and Stoppard’s presentation of dramatic tension, selecting relevant supporting evidence to show how Stoppard’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • the awaited ‘reveal’ of Thomas/Viola • use of humour as dramatic relief • authority (abuse of) of Wessex (and Tilney) • all of this occurring in public and the reactions of the Company displayed in stage directions • Tilney’s reactions to Webster’s accusations • Webster’s use of props (mouse) • Henslowe’s shock and apologies • Viola’s apology.
(ii)	Explore how Norman and Stoppard present the difficulties of being a woman in Elizabethan England in at least two other episodes from <i>Shakespeare in Love</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how the difficulties of being a woman in Elizabethan England are presented elsewhere and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present the difficulties of being a woman in Elizabethan England throughout the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • lack of opportunities • women viewed as property and their role in Elizabethan England • even the Queen faces difficulties • role of Nurse • Viola’s choices • ideas relating to power and control.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> • women in a ‘man’s world’ • ideas relating to power and authority, and subjugation • arranged marriages for status, or for political or financial gain • the world of the playwright and theatre • financial implications • class and status in Elizabethan England.

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

Q7 (i)	Re-read Act 1, page 13 from “GEORGE [to NICK...a confidence, but not whispered]” to page 15 “GEORGE: What made you decide to be a teacher?” Using integrated linguistic and literary approaches, discuss how Albee presents the characters and situation in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should discuss the presentation of the characters and situation, selecting relevant supporting evidence to show how Albee’s use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • early encounter between the two couples • evidence of some animosity between Martha and George but not to the later levels • George’s demonstrations of being the victim in the marriage and his attempt to gain Nick’s confidence • Honey’s awkward behaviour • warnings between George and Martha and her sense of aggression • awkward conversation between George and Nick at the end.
(ii)	With reference to at least two other episodes from <i>Who’s Afraid of Virginia Woolf?</i> discuss how Albee presents attitudes towards ambition in 1950s American society. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material to show how ambition is presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to convey ideas.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Martha’s ambition for George’s advancement to serve her own purposes • George’s sense of being emasculated • blaming each other for the loss of ambition • their ambition to have a family and their failure to achieve their ‘dreams’ • Nick’s academic and financial ambition • Honey’s ambition to have a family • rivalry between the two couples.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • attitudes towards marriage • role of women in American society • academic life • the American Dream • issues relating to protection/providing a future • Albee’s apparent discontent with this homogenised culture.

Q8 (i)	Re-read Act 3, page 119 from “GEORGE: How did I try, Martha?” to page 121 “GEORGE: A son who is, deep in his gut, sorry to have been born...” Using integrated linguistic and literary approaches, discuss how Albee presents George and Martha in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should discuss the presentation of George and Martha, selecting relevant supporting evidence to show how Albee’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • powerful and destructive argument • Martha begins in a state of delusion • frustration from George leads to patronising and hurtful comments • Martha appears resigned to this, but George becomes increasingly provocative in his accusations, which causes her to retaliate • the accusations between them increase in brutality • utter contempt for each other.
(ii)	With reference to at least two other episodes from <i>Who’s Afraid of Virginia Woolf?</i> discuss how Albee presents dysfunctional relationships in 1950s American society. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the presentation of dysfunctional relationships are discussed elsewhere and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to convey ideas about dysfunctional relationships in 1950s American society. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • discussion of both George and Martha, and Nick and Honey • contribution of ‘children’ to the theme in the play • fear of reality, or of facing reality • academic failure and the impact on marriage • social status and standing and the lack of progression • the traditional notion of family life • relationships between children and parents • regret of marriage and the choices made in this institution.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> • Albee’s desire to expose the fragile relationships in American culture and society of the time • his own adoption • the ‘ideal’ couple and its lack of evidence in the play • a contextual view of divorce and marriage • academic life and success • contextual fears regarding the Cold War and ‘truths’ told by politicians.

Diane Samuels: *Kindertransport* (Nick Hern Books)

9 (i)	Re-read Act 1 Scene 1 from page 5 “FAITH. Mum, I...” to page 7 “EVELYN. Of course.” Using integrated linguistic and literary approaches, discuss how Samuels presents Faith and Evelyn in this extract. [25]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should discuss the presentation of Faith and Evelyn, selecting relevant supporting evidence to show how Samuels’ use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • Evelyn as nervous and over-protective • Faith more excited at prospect of greater independence • Evelyn tending to ignore some of Faith’s comments • some elements of comedy in Evelyn’s comments mixed with mild hurt at some of Faith’s replies • Faith’s attempts to seek her mother’s advice which results in further disagreement • tense mother /daughter discussion.
(ii)	“Daughters are frequently a reflection of their mothers.” Discuss how Samuels presents Faith in at least two other episodes from <i>Kindertransport</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of Faith elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to linguistic and literary techniques are used to present Faith elsewhere in the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • curious and intrigued about the past • strong sense of ‘family’ and a desire to share this • frequently viewed as a contrast to Evelyn • sense of being a disappointment to her mother • feels betrayed by her mother • yet loves her and wants to make her happy.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> • Nazism • issues surrounding evacuations, especially of separation from mothers • separation anxiety • young women at the time • mother/daughter relationships • German Jewish identity • role of mothers and women.

Q10 (i)	Re-read Act 2 Scene 1 from page 57 “LIL. You’ll thank me one day.” to page 59 “LIL. You have to get rid.” Using integrated linguistic and literary approaches, discuss how Samuels presents the characters and situation in this extract. [25]
A01	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
A02	<p>Candidates should discuss how Samuels presents the characters and situation in this extract, selecting relevant supporting evidence to show how Samuels’ use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • poignant moment of Eva being evacuated for the second time and her refusal to go • the troubles both characters have with the situation • Lil trying to be stoic, believing this is the right thing • Eva’s desperation and escape from the train • extract turns into example of love and forgiveness • honesty and realisation from Lil • ends with Lil’s forthright advice to Evelyn.
(ii)	Discuss how Samuels presents attitudes towards love in different time periods in at least two other episodes from <i>Kindertransport</i>. [35]
A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of attitudes towards love in different time periods elsewhere and use linguistic and literary approaches to show what effects are achieved.
A02	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present attitudes towards love in different time periods.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • most responses will focus on issues relating to mothers and daughters, which have effects for both time periods in the play • separation of mothers and daughters, especially Eva and Helga, and the parental love Helga demonstrated in evacuating Eva • impact of age and time on love • the love Lil demonstrates for Eva • Faith’s love for her mother • Helga and Eva/Evelyn at the end of the play.
A03	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • issues of identity • concerns regarding evacuation and the war • ideas of trying to establish a sense of ‘home’ or ‘place’ • separation anxiety • mother/daughter relationships in different time periods.

Assessment Grid for Unit 2 Section A part (i)

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

Assessment Grid Unit 2 Section A part (ii)

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

Section B: Non-literary texts

Mark Allocation

AO1	AO2	AO3
20	15	25

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

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

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

Candidates must have a clean copy (no annotation) of the **set text** which they have studied. Only the prescribed edition must be used.

There is a choice of two questions for each text. Candidates must answer one question on the text they have studied. In their response, candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

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

Q11	Using integrated linguistic and literary approaches, discuss Ashworth's presentation of loyalty in the 1970s/80s in <i>Once in a House on Fire</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation loyalty throughout <i>Once in a House on Fire</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the various ways loyalty is presented in the text as a whole. Candidates are free to discuss different interpretations of loyalty as long as they consider how Ashworth explores it.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Andrea's relationship with her mother • her relationship with her sisters • friendships she has • Lorraine's loyalty to both Peter and Terry and the strain these place on her relationships with her daughters • the loyalty some of the Aunts display for Lorraine • Andrea's loyalty to herself.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • life in England/Canada in the 1970s • the nature of the text as autobiography – real people/real events • family relationships • gender roles • welfare state • domestic violence.

Q12	“If you’re in trouble, or hurt or need – go to the poor people. They’re the only ones that’ll help – the only ones.” Using integrated linguistic and literary approaches, discuss Ashworth’s presentation of poverty in the 1970s/80s in <i>Once in a House on Fire</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards poverty are presented throughout <i>Once in a House on Fire</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of various attitudes towards poverty in 1970s/1980s Britain in the text as a whole. Candidates are free to discuss different interpretations of poverty as long as they consider how Ashworth explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the various houses the family live in and their conditions • moving between houses and staying with different people • education seen as a way out of poverty • contrast Andrea sees between herself and her friends • food and the meals they eat • times of some prosperity but mainly due to criminal activities • lack of employment • times of extreme poverty seen as leading to violent behaviour • financial struggles evident in the text.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • social stigma attached to divorce and being a single mother in 1970s/1980s • the nature of the text as Autobiography—real event/real people • youth culture and society in England in the 1970s • domestic abuse • role of women in 1970s • welfare state • single parents.

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

Q13	Using integrated linguistic and literary approaches, discuss how Capote presents mothers and motherhood in America in the 1960s in <i>In Cold Blood</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how mothers and motherhood are presented throughout <i>In Cold Blood</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of how mothers and motherhood are presented in the text as a whole. Candidates are free to discuss different examples as long as they consider how Capote explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Bonnie Clutter and her relationship with her children • Nancy seen as displaying motherly qualities • Perry's mother Flo and her behaviour as a mother • Mrs Hickock and her attitude towards Dick • Marie Dewey; presentation as the ideal mother • other mothers such as Mrs Ashida.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • America in the 1950/60s • marriage • role of women • nuclear family and family life • Capote's homosexuality and his depiction of heterosexual relationships • attitudes towards divorce.

Q14	“A criminal to the core.” Using integrated linguistic and literary approaches, discuss how Capote presents Dick in <i>In Cold Blood</i>. [60]
A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show Dick is presented throughout <i>In Cold Blood</i> and use linguistic and literary approaches to show what effects are achieved.
A02	<p>Candidates need to show understanding of the theme in the text as a whole. Candidates are free to discuss different aspects of Dick’s character as long as they consider how Capote explores this.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • his childhood and relationship with his parents • treatment of, and attitudes towards women • his relationship with Perry throughout the text • attitude and behaviour in prison.
A03	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • America in the 1950/60s • concept of American Dream • criminal behaviour • family roles and relationships • gender roles • concepts of masculinity and aggression.

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

Q15	Using integrated linguistic and literary approaches, discuss how Eggers presents attitudes towards the challenges people face in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the ways in which Eggers presents attitudes towards the challenges people face throughout <i>A Heartbreaking Work of Staggering Genius</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of how the ways Eggers presents attitudes towards the challenges people face in the text as a whole. Candidates are free to discuss any examples, as long as they consider how Eggers explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Eggers himself, and the many different challenging situations he encounters -- there is plenty of material from which to choose • the fact that he faces his adoption of Toph with courage and a sense of adventure/experimentation • the way he and his siblings cope with their parents' deaths • difficulties of living arrangements • challenges he faces with trying to live his own life and be a young man • establishment of 'Might' magazine • Shalini's hospitalisation and the way her family cope • Beth's struggle to combine her studies and concern for her brothers • John and his attempts at suicide.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir and the real situations described in it • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described • contextual issues surrounding the publication of the text itself such as the subsequent (and public) problems it caused between Eggers and his sister Beth • issues regarding adoption and education • ideas of masculinity and the role of men at the turn of the century • youth culture in the 1980s/90s • anti-establishment movement and underground publications.

Q16	“A man without friends is a man without power.” Using integrated linguistic and literary approaches, discuss how Eggers presents the importance of friendship in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how he presents the importance of friendship throughout <i>A Heartbreaking Work of Staggering Genius</i> and use linguistic and literary approaches to show what effects are achieved.
A02	<p>Candidates need to show understanding of how Eggers presents the importance of friendship in the text as a whole. Candidates are free to discuss any example of this as long as they consider how Eggers explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • most responses will focus on Eggers himself. • most of his friendships revolve around those surrounding him in San Francisco • the people he works with at ‘Might’ including Moodie and Shalini and how they have an impact on him • his response to Shalini’s accident • his sense of responsibility regarding John and the emotional guilt which he endures due to this • the role his friends play in developing both his relationship with Toph and his employment • his desire to both ‘fit in’ to the society and culture of the time, coupled with his distaste and resentment of this; this can also be seen in some of his friends • his relationship with friends back in Lake Forest when he returns • Toph’s ability to make friends with ease combined with Eggers’ fear of him being friendless.
A03	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir and the real situations described in it • issues regarding education • cultural/societal concerns in America at the time • Generation X and slackers • issues surrounding postmodernist fiction; Eggers’ use of intertextuality and his self-conscious narrative on the events described.

Robert Minhinnick: *Watching the fire-eater* (Seren)

Q17	Using integrated linguistic and literary approaches, discuss Minhinnick's presentation of attitudes towards travel at the end of the twentieth century in <i>Watching the fire-eater</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of attitudes towards travel throughout <i>Watching the fire-eater</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the presentation of attitudes towards travel in the text as a whole. Candidates are free to discuss any examples and should consider how Minhinnick explores this them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • responses may cover a range of different experiences of travel, such as economic, environmental or of people • impact of travel on the environment and people he encounters • economic benefits of travel compared to the environmental and cultural impact • changing nature of the life he experiences • attitudes towards poverty • lack of employment opportunities • the impact of modernisation and development of cultures and societies.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the impact of economy/money and the environment • Globalisation • the culture, society and economy of Wales and its differences to locations around the rest of the world • advances in travel • Minhinnick's authorial voice and opinions.

Q18	Using integrated linguistic and literary approaches, discuss Minninnick's presentation of attitudes towards work at the end of the twentieth century in <i>Watching the fire-eater</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Minninnick presents attitudes towards work throughout <i>Watching the fire-eater</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the presentation of attitudes towards work in the text as a whole. Candidates are free to discuss different examples as long as they consider how Minninnick explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • his experiences of growing up in Wales • his experiences of observing unemployment • 'Taking It' and the DHSS • teaching writing and role of education • importance of money/the economy • his own work as a writer.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • First and Third World expansion • population expansion and density, differing opportunities and life chances in cities compared to the country • Unemployment and Social Security • Globalisation and environmental concerns • education and poverty • Minninnick's authorial voice and opinions.

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

Q19	Using integrated linguistic and literary approaches, discuss Orwell's presentation of supportive relationships during the early twentieth century in <i>Down and Out in Paris and London</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Orwell presents supportive relationships throughout <i>Down and Out in Paris and London</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of how supportive relationships are presented in the text as a whole. Candidates are free to discuss different presentations of supportive relationships as long as they consider how Orwell explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • living in both Paris and London • experiences with Boris • other people he encounters in Paris • experiences with Paddy and Bozo in London • difficulty of establishing relationships and friendships • treatment of the homeless.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir • differences between Paris and London in the early twentieth century • poverty and conditions for the homeless • friendship • employment.

Q20	<p>“If you have the courage to begin, you have the courage to succeed.” Using integrated linguistic and literary approaches, discuss Orwell’s presentation of courage and/or bravery in <i>Down and Out in Paris and London</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of courage and/or bravery throughout <i>Down and Out in Paris and London</i> and use linguistic and literary approaches to show what effects are achieved.</p>
AO2	<p>Candidates need to show understanding of the presentation of courage and/or bravery in the text as a whole. Candidates are free to discuss different examples as long as they consider how Orwell explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • class conflict and division • courage or bravery to survive some of the situations in which he finds himself • Orwell’s different accommodations in Paris and the courage needed to survive in them • Surviving the Spikes in London • working as a plongeur and the attitudes of his employers • courage/bravery of women • courage of others he encounters • begging in London.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir • living conditions in early twentieth century Paris and London • poverty and opportunities for employment • class system in England • gender roles • ideas of aspiration and superiority.

Assessment Grid Unit 2 Section B

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