



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL (NEW)
ENGLISH LITERATURE - COMPONENT 2
A720U20-1**

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 A LEVEL ENGLISH LITERATURE

COMPONENT 2: DRAMA

SUMMER 2025 MARK SCHEME

Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead, scripts are divided into segments by question (item) and are transmitted to examiners in this form.
- Examiners are required to complete a standardising exercise, which is divided into two parts:
 1. The common marking of a number of responses selected and marked by the Principal Examiner and Team Leader
 2. Marking at regular intervals further responses selected and marked by the team. Should marks given to these items fall outside the tolerance agreed by senior examiners on more than one occasion, examiners will be prevented from further marking of that item until the senior examiner has been able to resolve the issue.

In terms of technical requirements, examiners participating will need a personal computer running on Windows XP, Vista or Version 7 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

For further details, please see the user guide available on e-marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

- 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, with a brief overview.**
 - **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 the on-screen comment bank as appropriate. Indicate points you reward and indicate inaccuracy or irrelevance where they appear. You are not required to include a summative comment at the end of the response, only enter the mark.
- You must **tick** at the end of the response to show all of the response has been seen.
- Decide which mark band **best fits** the performance of the candidate in response to the question set. Judge the candidate's performance in each answer **as a whole**: weakness in one area can be compensated for by strengths in another. You should also bear in mind the different ratios of Assessment Objective weighting when arriving at your 'best-fit' decision.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

In this component, candidates are required to answer two questions, one two-part question from Section A and one from Section B. Section A is to be marked out of 60 marks (15 marks for part (i) and 45 marks for part (ii) questions). Section B is to be marked out of 60 marks. A total of 1200 marks is the maximum possible for this unit.

It is important that we use a **full range of marks**. 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 they actually achieve.

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

Consistency in marking is of the highest importance. 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. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. 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.

Reference to Principal Examiner

If you wish to refer a response to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then follow the instructions for reporting a problem.

Prior to on-screen marking

Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider both questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank.

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **8 July**.

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

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: Shakespeare

In the rubric for this section, in part (i) and part (ii) tasks, candidates are required to analyse how meanings are shaped. For part (ii) responses, candidates are informed that they are **also** required to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received, and show how different interpretations have informed their reading. AO1 will also be assessed in terms of the ability of the candidate to make an informed, personal and creative response, using associated concepts and terminology and coherent, accurate written expression.

Each part (ii) question reminds candidates of the need to make close reference to relevant contexts.

We should expect to see significant reference to contextual materials, but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. In order to provide the maximum degree of choice, in each pair of questions there is the opportunity to address an explicit opinion but where this is not the case, candidates are still required to find their own ways of addressing other readings. As with contexts, the use of different interpretations will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

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

Section A: Mark allocation

Marks	AO1	AO2	AO3	AO5
Part (i)	5	10	–	–
Part (ii)	5	10	20	10

Q1	<i>King Lear</i>
(i)	With close reference to the language and imagery in this extract, examine how Shakespeare presents Gloucester and Regan at this point in the play. [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning, but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: - although Regan does not say much here, her speeches portray her not only as an interrogator but a cruel sadist who relishes the opportunity to blind Gloucester- <i>one side will mock another</i> - Regan is also portrayed through the other characters: the servant defying her and Cornwall and implying her lack of compassion as unwomanly – <i>If you did wear a beard upon your chin</i>, while he himself shows courage and integrity, in contrast to the violence and amorality of Regan and Cornwall - Gloucester is shown as brave despite his circumstances through the image of bear baiting in the first line - Gloucester's bravery also shown in his threat to see Regan and Goneril punished for their cruelty -divine retribution implied by <i>winged vengeance</i> - dramatic irony/foreshadowing in Gloucester's reference to blinding- <i>thy cruel nails</i> - further animal imagery to convey the unnatural behaviour and the degree of cruelty shown to Lear by his daughters – <i>boarish fangs/wolves</i> - Gloucester's compassion and respect for Lear demonstrated through his recognition of Lear's kingly divine right -<i>anointed flesh</i>; also apparent through the references to Lear's physical suffering – <i>poor old eyes/bare head</i> - nature references to reinforce Gloucester's disgust at Regan and Goneril's treatment of Lear in face of the storm – rain/sea/storm/hell-black night. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	With close reference to relevant contexts, discuss the view that “in his play <i>King Lear</i> Shakespeare presents a world which, in the words of Gloucester, is indeed all dark and comfortless.” [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare may present a world which, in the words of Gloucester, is indeed all dark and comfortless”, candidates might draw upon the following: • presentation of violence and cruelty as shown in the blinding scene and Lear’s suffering on the heath • presentation of the storm and other nature imagery throughout which creates an atmosphere of hostility • presentation of the final scenes with Cordelia and Lear’s deaths • Cordelia and Kent’s kindness and goodness in relief contrast to the evil of her sisters and Cornwall • presentation of the Fool providing comic relief • some other characters to lighten the gloom – e.g. the servants in defence of Gloucester • Christian principles despite pagan setting/absence of traditional religion, with pagan gods believed to be cruel – <i>they kill us for our sport</i>. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing, and how different audiences may understand and appreciate <i>the presentation of a world which is all dark and comfortless</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • tragedy genre conventions • pagan/Christian beliefs and values • Shakespeare's contemporary audience • attitudes towards old age • attitudes towards madness • family values and traditions • patriarchal societies • attitudes towards kingship • the Chain of Being. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the ideas associated with the critical view of <i>all dark and comfortless</i>. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the text and question. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q2	<i>Antony and Cleopatra</i>
(i)	With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Antony at this point in the play. [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning, but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Antony's jealous anger at Cleopatra's flirtatious treatment of the messenger just before this exchange shows discord in their relationship at this point- <i>You have been a boggler ever</i>, the falconry term insultingly suggesting Cleopatra's tendency to flit between lovers • his attack on Cleopatra continues in his reminder that she was a <i>morsel On Caesar's plate (trencher) a fragment</i> of Pompey's meal, the images of food imagery as small items for great men's consumption adding to the insulting portrayal of Cleopatra • Antony shows self-disgust too as he paints a picture of his own bad judgement in trusting Cleopatra – <i>drop our clear judgements/seel our eyes</i> (extending the hawk imagery) while he implies his relationship with Cleopatra was a mistake: he 'adored' his <i>errors</i> • the final speech in this extract vents his jealousy at Cleopatra's indulgence of the messenger as he accuses her of encouraging the messenger's familiarity with Antony's <i>playfellow</i>; image of the hand as precious also in the betrothal process and royal agreements • animal imagery and religious reference as the <i>horned</i> herd implies his feelings of being cuckolded by Cleopatra; the hill of Basan a reference to Psalms in the Bible which Shakespeare's audience would be familiar with • the image of a haltered neck implies again animals and also an imminent hanging of someone, implying his resentment about being tied to Cleopatra and treated with disrespect.

(ii)	“Shakespeare creates a world in which there are no stable foundations but only shifting sands.” Examine this view of the play <i>Antony and Cleopatra</i>, making close reference to relevant contexts. [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which <i>Shakespeare</i> may create a <i>world in which there are no stable foundations but only shifting sands</i>, candidates might draw upon the following: • imagery of melting/dissolution • volatility of Antony and Cleopatra’s relationship and their individual characterisation as inconsistent • presentation of hedonistic Egypt v pragmatic, stable Rome • presentation of sea battles • portrayal of Antony as unstable leader • Antony’s marriage to Octavia as attempt to solidify the triumvirate • minor characters’ expressed views of Antony and Cleopatra. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing, and how different audiences may understand and appreciate the idea of <i>a world in which there are no stable foundations but only shifting sands</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the contrasting values of Rome and Egypt • attitudes to power and political leadership • codes of honour • attitudes to marriage/adultery • military and naval conventions. • tragedy genre and conventions. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the question. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the idea of <i>no stable foundations but only shifting sands</i>. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q3	Hamlet
(i)	With close reference to the language and imagery in this extract, examine how Shakespeare presents Hamlet and Laertes at this point in the play.[15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • setting and stagecraft signify the imminent duel between Hamlet and Laertes – music to create the sense of ceremony and create dramatic tension– <i>trumpets, drums, table, cushions, foils and daggers</i>, symbols of both entertainment and comfort set against those of death and discord • the language and actions/rituals of chivalry – <i>The King puts Laertes's hand into Hamlet's</i> • Hamlet's apparently earnest apology and praise of Laertes before they begin the duel– <i>your nature, honour, and exception</i> • Hamlet's presentation of himself as <i>punish'd with a sore distraction</i> is a key part of the apology, as he makes frequent reference to 'madness' as his excuse for his behaviour, distancing himself from his actions as he claims he did not intend to cause Laertes harm -and asks Laertes for forgiveness - <i>generous spirit/my brother</i> • both characters are arguably disingenuous here, with Hamlet making his perceived madness an excuse for his behaviour, and his foil, Laertes, pretending to be honourable and fair despite his revenge plot with the King • Hamlet's philosophical tendencies are evident again as he argues his case regarding his alleged madness absolving him of his crime in killing Polonius • dramatic irony throughout this extract, as Hamlet is unaware of the plot between Claudius and Laertes to kill him • Laertes's response is as formal as Hamlet's - <i>in my terms of honour</i> and despite his expressed satisfaction at the start of his speech he rejects any offer of reconciliation. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	“Shakespeare suggests that Hamlet himself may be the greatest obstacle on his road to revenge.” Discuss this view of the play, making close reference to relevant contexts. [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in possibly showing Hamlet <i>himself may be the greatest obstacle on his road to revenge</i>, candidates might draw upon the following: • Hamlet’s soliloquies, especially those where he reproaches himself for his failing to act • Hamlet’s antic disposition and its impact • presentation of Claudius • theme of corruption and disease • role of the Ghost • presentation of Hamlet’s relationships with his parents, especially Gertrude • presentation of Hamlet’s relationship with Ophelia • presentation of Hamlet’s reactions to Ophelia’s burial • presentation of Hamlet’s relationship with various characters • the dramatic function of the play within the play • the final scenes and the play’s resolution • presentation of Laertes and Fortinbras as foils to Hamlet • scenes with the Ghost and the dead King’s expectations of Hamlet. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing, and how different audiences may understand and appreciate the idea of Hamlet <i>himself may be the greatest obstacle on his road to revenge</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • ideas about kingship, royal succession, usurpation, divine right of kings • role of the royal court in politics/political corruption • chivalric code • revenge drama genre and tradition/Aristotelian tragedy • religious beliefs/superstition • attitudes towards melancholia and madness • attitudes towards women- chastity in particular • the Chain of Being. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the discussion of whether <i>Shakespeare suggests that Hamlet himself may be the greatest obstacle on his road to revenge</i>. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the question and the text itself. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q4	King Henry IV Part 1
(i)	With close reference to the language and imagery in this extract, examine how Shakespeare presents Hotspur's and Vernon's thoughts and feelings about Prince Harry at this point in the play. [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Vernon's thoughts are clearly expressed in terms of admiration for Harry's behaviour in response to the challenge he faces from Hotspur – the key word 'modestly' encapsulates his surprise at the Prince's sense of honourable conduct – this is then endorsed later on by Vernon's '<i>blushing cital</i>' and '<i>grace</i>' • Vernon's account of the Prince's praise of Hotspur again emphasises his own respect for Harry through Harry's evident regard for Hotspur – <i>Trimm'd up your praises with a princely tongue</i>– the reference to Harry's royal status hints at his approval of the king's heir • repetition of the word <i>praise</i> and the idea of value suggesting the Prince has increased his status and has won approval in key quarters • the final two lines of Vernon's speech show a complete reversal in public opinion of the Prince, suggesting his apparent wantonness was misunderstood – <i>misconstrued</i> – with the phrase <i>so sweet a hope</i> making Vernon's admiration for the future king unequivocal • Hotspur himself appears honourable in his expressed wish that other men's lives may be spared if only the whole dispute could be between himself and the Prince • Hotspur appears still to resent the Prince, expecting Harry's attitude to battle to be one of <i>contempt</i> • finally, we see Hotspur's envy of the Prince expressed in his caustic dismissal of Vernon's fulsome praise -<i>enamoured on his follies</i>. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	“Shakespeare may convince us of Prince Harry’s heroic qualities by the end of the play, but it is Falstaff who wins our hearts and minds.” Discuss this view of the play <i>King Henry IV Part 1</i>, making close reference to relevant contexts. [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in possibly <i>convincing us of Harry’s heroic qualities by the end of the play, but it is Falstaff who wins our hearts and minds</i>, candidates might draw upon the following: • presentation of the two Harrys • presentation of disorder in the tavern scenes and other comic scenes involving minor characters and the Prince and Falstaff • the Prince’s soliloquy <i>I know you all</i> • themes of honour, chivalry, kingship • presentation of the battle scenes • Falstaff’s speeches/soliloquies and his expressed ideas about honour • the rebels’ perceptions of the Prince • Harry’s scenes with his father the King. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing, and how different audiences may understand and appreciate "Shakespeare may <i>convince us of Harry's heroic qualities by the end of the play, but it is Falstaff who wins our hearts and minds</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • theories of kingship and ideas about royal conduct • codes of chivalry and honour • Divine Right of Kings and Chain of Being • Renaissance drama and history play genre • attitudes towards youth and age • attitudes towards social class. Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view stated in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Henry IV Part 1</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of "Shakespeare may <i>convince us of Harry's heroic qualities by the end of the play, but it is Falstaff who wins our hearts and minds</i>." We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the question and text itself. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q5	<i>The Tempest</i>
(i)	With close reference to the language and imagery in this passage, examine how Shakespeare presents Ferdinand and Miranda at this point in the play. _____ [15]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology. Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	Some of the features of the passage which candidates might choose for analysis include: • Ferdinand's love for Miranda is expressed throughout his speeches here, initially through a play on words with her name and its meaning • he emphasises the uniqueness of Miranda within a context of all the other women he has known, through several references to plurality -<i>several/full many/several</i> • the description of his past romances reveals that Ferdinand has a critical eye – <i>never any with so full soul/some defect</i> • his admiration of Miranda is expressed in more superlatives at the end of his first speech, reinforcing his belief that she is unique -<i>perfect, peerless</i> • in his final speech in this extract he refers to his royal status and the demeaning situation he now finds himself in through the metaphor of <i>wooden slavery</i> and being a <i>log-man</i> • the image of a <i>blow-fly</i> emphasises the torture of his work in contrast with his status, and the depths he is prepared to sink to to win her love • the simplicity and directness of his final words here links his love for Miranda with the <i>slavery</i> he endures patiently and the linking of the idea of willing acceptance of literal and metaphorical slavery appears through <i>service/slave/log-man</i> • Miranda's innocence and purity are shown here as she explains her unique position as that of knowing no other women and very few men, which contrasts with Ferdinand's experience of several other women -the two monosyllabic lines <i>Save....friend</i> show the starkness of her situation • The reference to her inexperience is extended to that of her virginity- <i>modesty</i> as she declares simply she wants no man other than Ferdinand • At the end of her speech here she checks herself in disclosing too much, reminding herself of her reliance on her father and his advice -<i>precepts</i> and guidance, reinforcing a sense that Miranda lacks independence, despite her subsequent behaviour in the proposal scene. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

(ii)	With close reference to relevant contexts, how far would you agree that “love is of little importance in <i>The Tempest</i> ”? [45]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting <i>love as of little importance</i>, candidates might draw upon the following: • presentation of Ferdinand and Miranda’s relationship and Prospero’s attitudes towards their relationship - use of asides to the audience • use of masque • presentation of Prospero’s treatment of Caliban and Ariel • Prospero’s relationship with Miranda and his treatment of her and Ferdinand as arguably controlling and manipulative • various characters’ perceptions of Prospero • portrayal of past life on the mainland • use of music and dance and Prospero’s art • Prospero’s speeches towards the end of the play when he abjures magic and his acquired forgiveness. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare’s writing, and how different audiences may understand and appreciate the idea that <i>love is of little importance in The Tempest</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • age of adventure and colonisation • ideas such as the Chain of Being/order and disorder • moral codes of conduct • ideas about parents and children/family relationships/masters and servants • attitudes and beliefs regarding magic and the supernatural • idea of the noble savage • attitudes towards nature and beliefs about the power of nature • attitudes towards marriage and the status of women.

AO4	Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of <i>love is of little importance in The Tempest</i>. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the given view. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Component 2 Section A part (i) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	5 marks - sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
4	4 marks - clearly informed, engaged and well-structured response with sound knowledge of the extract - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning
3	3 marks - clearly engages with extract and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings
2	2 marks - attempts to engage with extract and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning - supports points by some appropriate reference to extract - shows some attempt to grasp implicit meaning
1	1 mark - superficial approach to extract that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations and references which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Component 2 Section A part (ii) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	5 marks - sophisticated, creative and individual response to play; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	17-20 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of the contexts in which texts are written and received - confident analysis of connections between play and contexts	9-10 marks - mature and confident discussion of other relevant interpretations of play. - autonomous, independent reader
4	4 marks - clearly informed, engaged and well-structured response with sound knowledge of the play - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	13-16 marks - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure analysis of the contexts in which texts are written and received - sound, secure understanding of connections between play and contexts	7-8 marks makes sound and purposeful use of other relevant interpretations of play
3	3 marks - clearly engages with play and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	9-12 marks - clear grasp of significance and influence of contexts - clear grasp of the contexts in which texts are written and received - clear understanding of connections between play and contexts	5-6 marks makes clear and appropriate use of other relevant interpretations of play
2	2 marks - attempts to engage with play and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning - supports points by some appropriate reference to plays - shows some attempt to grasp implicit meaning	5-8 marks - acknowledges the importance of contexts - basic grasp of the contexts in which texts are written and received - makes some connections between play and contexts	3-4 marks acknowledges that the play can be interpreted in more than one way
1	1 mark - superficial approach to play that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations and references which may not always be relevant	1-4 marks - attempts to acknowledge the importance of contexts - describes wider contexts in which texts are written and received - attempts to make superficial connections between plays and contexts	1-2 marks describes other views of play with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

Section B: Drama

In the rubric for this section, candidates are informed that they will need to:

- analyse how meanings are shaped (AO2)
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO3)
- explore connections across the set texts (AO4)
- show how different interpretations have informed their reading (AO5).

We should expect to see significant reference to contextual materials, but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of different interpretations will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

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

It is important to note that the indicative content and references to use of language and dramatic techniques (AO2), contextual significance and influence (AO3) and connections (AO4) are not intended to be exhaustive: these are suggested approaches only. Candidates are free to choose any approach that can be backed up with evidence, and they should be rewarded for all valid interpretations. Candidates can (and most likely will) discuss parts of the play other than those mentioned in the mark scheme.

Section B: Mark allocation

AO1	AO2	AO3	AO4	AO5
10	10	10	20	10

Marlowe: <i>Doctor Faustus</i> (Longman) Prebble: <i>Enron</i> (Methuen)	
Q6	“The abuse of power is the primary focus of the play.” To what extent could you apply this view to both <i>Doctor Faustus</i> and <i>Enron</i>? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting <i>the abuse of power is the primary focus of the play</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Marlowe’s and Prebble’s writing, and how different audiences may understand and appreciate the idea that <i>the abuse of power is the primary focus of the play</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of aspects of human behaviour/cultures/ideas and beliefs which are relevant to a consideration of the abuse of power as the primary focus of the play, such as the temptation of wealth /egotism and overreaching/different kinds of abuse of power such as controlling or influencing others/ religious ideas and social codes of behaviour • ideas about the effects of abuse of power, such as damnation, loss of reputation, loss of honour, loss of respect, social disorder • morality play genre/conventions/characterisation • devices, staging and directions used in both plays to satirise the abuse of power by key characters • use of other themes to challenge 'primary focus'. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view given in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q7	“The playwright makes it clear that the pursuit of wealth leads only to misery and ruin.” In the light of this view, explore connections between both Marlowe’s and Prebble’s presentation of ideas about wealth in <i>Doctor Faustus</i> and <i>Enron</i>. Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Marlowe and Prebble shape meanings in presenting ideas about wealth, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Marlowe’s and Prebble’s writing, and how different audiences may understand and appreciate the presentation of <i>ideas about wealth</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • the presentation of different ideas about wealth in both plays -financial profit/world of profit and delight in <i>Faustus</i>/wealth of power and intellect • presentation of the overreacher as excessively greedy • inclusion of comic scenes and spectacles ranging from slapstick to satire – emphasising the folly of such greed for wealth • setting, staging and stage directions • morality play genre/conventions/characterisation • staging and setting with choric functions for some characters. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Webster: *The Duchess of Malfi* (Methuen)
Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

Q8	“The playwright has created vivid and memorable characters, but we are repulsed by their lack of morals.” To what extent could you apply this view to both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Webster and Williams shape meanings in possibly presenting ‘<i>vivid and memorable characters, but we are repulsed by their lack of morals</i>’, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Webster’s and Williams’ writing, and how different audiences may understand and appreciate how the plays may present <i>vivid and memorable characters, but we are repulsed by their lack of morals</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of the Duchess and Blanche vivid but ambiguous in terms of the picture projected of their morality – sexual morality in particular • portrayal of men in both plays as promiscuous predators/abusers of women • class systems, attitudes and values • presentation of conflict within family relationships in both plays where conflicting morals may create tensions • settings and staging suggesting isolation and lack of freedom – may also suggest moral confusion • imagery of clothing • amoral cruelty and punishment • use of staging and symbolism of props and other devices. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q9	“The play presents an unforgiving, harsh society in which there is no room for dreams or illusions.” In the light of this view, explore connections between the ways in which both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> present ideas about illusion and reality. Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Webster and Williams shape meanings in presenting <i>ideas about illusion and reality</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Webster’s and Williams’ writing, and how different audiences may understand and appreciate the presentation of <i>ideas about illusion and reality</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • settings of harsh, unforgiving environments/societies • imagery of clothing and props symbolising both illusions/fantasies • presentation of both sibling and marital relationships • presentation of self-deception • presentation of mental illness/instability • ideas about identity • prejudice against females/misogynistic references to women as deceivers/pretenders • reality of verbal and physical abuse set against reveries of past happiness/unhappiness • presentation of death/exits. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

**Middleton: *The Revenger's Tragedy* (Methuen)
Orton: *Loot* (Methuen)**

Q10	“Despite creating opportunities for laughter, the playwright paints a bleak and pessimistic picture of human nature.” To what extent could you apply this view to both <i>The Revenger's Tragedy</i> and <i>Loot</i>? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting <i>despite creating opportunities for laughter, the playwright paints a bleak and pessimistic picture of human nature</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Middleton's and Orton's writing, and how different audiences may understand and appreciate the plays as presenting <i>a bleak and pessimistic picture of human nature</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • conventional attitudes towards sex/lust/marriage • attitudes towards the acquisition of power and money • black comedy/elements of farce/carnavalesque with the sanctioning of sacrilege • attitudes towards authority figures • position of women in the respective societies • presentation of anarchic/violent behaviour • use of props and stagecraft • use of colloquial/deliberately offensive language. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q11	“A drama with a strong focus on hypocrisy and very little else.” In the light of this view, explore connections between the presentation of hypocrisy in both <i>The Revenger’s Tragedy</i> and <i>Loot</i>. Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Middleton and Orton shape meanings in presenting <i>hypocrisy and very little else</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Middleton’s and Orton’s writing, and how different audiences may understand and appreciate the <i>strong focus on hypocrisy and very little else</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • farcical/satirical presentation of hypocrisy in the plays' different dramatic genres and periods –revenge tragedy/farce/institutions such as religion where lip service is paid but rules of behaviour are ignored • black comedy/farce/satire used primarily to encourage mockery of conventions and social traditions/attitudes and values • staging and sets, especially props, e.g. the coffin and the skull • misogynistic references to women, especially implications of hypocrisy and deception • attitudes towards sexuality in the different social contexts of the plays, with examples of double standards • the challenging of authority figures • graphic language and imagery in both plays, with obvious contrasts in dialogue patterns: the colloquial speech patterns in <i>Loot</i> set against the courtly language of <i>The Revenger's Tragedy</i> • attitudes towards traditional social and moral codes. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

**Wilde: *Lady Windermere's Fan* (New Mermaids)
Pinter: *Betrayal* (Faber)**

Q12	A drama which is chiefly domestic in scope and appeals only to the socially privileged.” To what extent could you apply this view to both <i>Lady Windermere's Fan</i> and <i>Betrayal</i>? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Wilde and Pinter shape meanings in possibly presenting a <i>drama which is chiefly domestic in scope and appeals only to the socially privileged</i>”, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Wilde’s and Pinter’s writing, and how different audiences may understand and appreciate how both plays may be a <i>drama which is chiefly domestic in scope and appeals only to the socially privileged</i>”. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of marriage and friendships within familiar domestic contexts • staging/setting to suggest social class/cultures/traditions • depiction of social pressures and expectations to conform to conventional standards and roles/etiquette • presentation of various forms of social dialogue which reveals privilege/class e.g. lifestyle choices such as theatre, sport and holidays • attitudes towards women and marital infidelity • repeated revisiting of certain memories, notably in <i>Betrayal</i> • chronology and reverse chronology in the plays' narratives • use of humour in <i>LWF</i> in particular, contrasting with <i>Betrayal</i>. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q13	“We are entertained by the dialogue and the staging in this play, but the presentation of women as unequal to men leaves us with a bitter taste.” In the light of this view, explore connections between the presentation of gender inequality in both <i>Lady Windermere’s Fan</i> and <i>Betrayal</i>. Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Wilde and Pinter shape meanings in presenting <i>gender inequality</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Wilde’s and Pinter’s writing, and how different audiences may understand and appreciate the idea of <i>gender inequality</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • both societies' attitudes towards gender appearance and social behaviour/etiquette • presentation of the different societies' attitudes towards ideas of respectability and morality, particularly with regard to women • presentation of marriage and extra-marital affairs/relationships • social stereotyping of women as well as men • the dramatic impact and symbolism of setting and props • inequality in social settings; social class/social activities and opinions and beliefs of others • dramatic use of memories/the past • chronology and reverse chronology in the plays' narratives • ideas about infidelity/betrayal showing unequal/unfair treatment of women • use of humour. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

William Shakespeare: *Measure for Measure*
David Hare: *Murmuring Judges* (Faber)

Q14	“A play which raises a mirror to society, reflecting only what needs radical reform.” To what extent could you apply this view to both <i>Measure for Measure</i> and <i>Murmuring Judges</i>? Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare and Hare shape meanings in possibly presenting <i>a play which raises a mirror to society, reflecting only what needs radical reform</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare’s and Hare’s writing, and how different audiences may understand and appreciate <i>a play which raises a mirror to society, reflecting only what needs radical reform</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of corrupt authority figures • presentation of justice systems and the dishonesty/hypocrisy of those who govern • presentation of prisoners/victims of injustice and their punishment • characters' attitudes towards ideas about crime, sin and guilt • moral codes/laws which may be in need of reform • prejudicial treatment towards different social classes/racial groups • prejudicial treatment of women • abuse of power • other aspects of what the 'mirror' might reflect which are not needing reform but which show society in a more positive light. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q 15	“At the end of this play there is a degree of hope for a better future where virtue, not vice, is an active force.” In the light of this view, explore connections between the presentation of morality in both <i>Measure for Measure</i> and <i>Murmuring Judges</i>. Your response must include close reference to relevant contexts. [60]
AO1	We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama. Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>morality</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as: • dialogue • stage directions • props, costume, lighting, sound effects. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.
AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare’s and Hare’s writing, and how different audiences may understand and appreciate the presentation of <i>morality</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.

AO4	We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as: • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. In their consideration of both plays in response to the question, candidates might consider some of the following connections: • presentation of justice/authority male figures' personal vices while judging others for their apparent vices • presentation of female characters as strong moral figures– Irina and Isabella • presentation of prisons and treatment of prisoners • other issues such as prejudice, misogyny etc. • M for M possibly highlighting the morality/amorality of the individual at the top of the system while Murmuring Judges looks more closely at the questionable morality of the legal and justice systems themselves • presentation of minor characters and their moral attitudes and values • use of comedy • settings and staging. Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Component 2 Drama Section B Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO4 <i>Explore connections across literary texts</i> 20 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	9-10 marks - sophisticated, creative and individual response to plays; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writers' use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between plays and contexts	17-20 marks productive and illuminating connections/comparisons between plays	9-10 marks - mature and confident discussion of other relevant interpretations of plays. - autonomous, independent reader
4	7-8 marks - clearly informed, engaged and well-structured response with sound knowledge of the plays - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	7-8 marks - sound, accurate analysis and evaluation of writers' use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	7-8 marks - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure understanding of connections between plays and contexts	13-16 marks sound, secure and purposeful connections/comparisons between plays	7-8 marks makes sound and purposeful use of other relevant interpretations of plays
3	5-6 marks - clearly engages with plays and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	5-6 marks - purposeful, detailed and mostly relevant analysis of writers' use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	5-6 marks - clear grasp of significance and influence of contexts - clear understanding of connections between plays and contexts	9-12 marks makes generally clear and appropriate connections/comparisons between plays	5-6 marks makes clear and appropriate use of other relevant interpretations of plays
2	3-4 marks - attempts to engage with plays and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	3-4 marks - makes some valid points about writers' use of language and dramatic techniques to create meaning - supports points by some appropriate reference to plays - shows some attempt to grasp implicit meaning	3-4 marks - acknowledges the importance of contexts - makes some connections between plays - and contexts	5-8 marks makes some superficial, usually valid connections/comparisons between plays	3-4 marks acknowledges that the plays can be interpreted in more than one way
1	1-2 mark - superficial approach to plays that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-2 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations or references which may not always be relevant	1-2 marks - describes wider contexts in which plays are written and received - attempts to make superficial connections between plays and contexts	1-4 marks identifies superficial connections/comparisons between plays	1-2 marks describes other views of set plays with partial understanding
0	0 marks: Response not credit worthy or not attempted.				