



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 2
A710U20-1**

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 LANGUAGE AND LITERATURE
SUMMER 2025 MARK SCHEME
COMPONENT 2: DRAMA

General Advice

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

Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **“Notes” on the material which may be offered in candidates’ responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate’s response rather than faults to penalise.
- As you read the candidate’s response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

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

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

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 – 100 scripts is maintained. The final date for dispatch of scripts is **Saturday, 21 June**.

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

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

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

Section A: Shakespeare

Mark allocation

	AO1	AO2	AO3
Part (i)	12 marks	12 marks	-
Part (ii)	12 marks	12 marks	24 marks

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

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist. Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the plays other than those mentioned in the mark scheme.

Candidates must answer part (a), the extract-based question and then either part (b) or part (c).

In their responses to both part (a) and parts (b) or (c), candidates are required to:

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

and in their response to parts (b) or (c) they are also required to:

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

Antony and Cleopatra

Q1 (a)	By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 4, Scene 6. [24]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore: • Caesar's figurative language and subjunctive mood "Prove this a prosperous day, the three nook'd world / Shall bear the olive freely" • Imperative verbs "Go", "Make" • Spondees "<u>Great Herod</u>", "<u>No honourable</u>" • Irony "for this pains" • Monosyllabic "I have done ill" and "That I will joy no more", "And feel I am so most" • Assonant, spondaic imperative "Mock not" • Classical metaphor "Continues still a Jove" • Metaphors "thou mine of bounty", "crown with gold" • Adjective and comparative "swift" and "swifter" • Alliteration and intensifying adverb "so sorely" • Euphemism "A swifter mean" • Hypophora "I fight against thee ? No !" • alliteration "ditch", "die", "foul'st best fits", "latter" "life" • spondaic phrases "swift thought", "outstrike thought".
AO2	This extract presents important dramatic and linguistic effects to the audience. Candidates should explore how Shakespeare creates these effects. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • the ironic contrast between Caesar's high-flown rhetoric of peace and the reports of his brutality and treachery which follow. • Enobarbus's narrative report of Alexas's behaviour and treatment • two moving soliloquies from Enobarbus, who is the centre of this scene • high praise for Antony from an enemy 'Soldier' • evidence of Antony's magnanimity • Enobarbus's poignant hyperbole "I am alone the villain of the earth" • Enobarbus's remorse and suicidal intentions • Enobarbus's soliloquies may invite the audience to reassess Antony.

Q1 (b)	Explore the presentation and significance of fame and reputation in <i>Antony and Cleopatra</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Reputation is an important theme in the play. • Candidates are free to discuss any aspects of this issue, but credit should be given for breadth and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the significance of fame and reputation in the play as a whole. Candidates are free to discuss any different interpretations of the theme as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • Antony's reputation as a soldier is a key issue even from the opening speech of the play. • his behaviour in Egypt contrasts his martial, Roman reputation • both Antony and Cleopatra are presented as mature people with well-known past deeds. • the importance of narrative report in informing the audience of different characters' reputations • Enobarbus's account of Cleopatra – her reputation for beauty and allure • Egypt's reputation for epicureanism and indulgence, especially seen in Rome • the importance of military and historical fame (e.g. Enobarbus, Antony) • Antony's reputation for magnanimity • Antony's defeat at Actium and his bungled suicide both contrast with his earlier reputation. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus of the question: fame and reputation All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • historical fame reflected in Plutarch's records of these events (Plutarch's <i>Lives</i>) • Renaissance and modern perceptions of the historical figures of Antony and Cleopatra • Renaissance and modern perceptions of Augustus Caesar and his deeds • Renaissance attitudes to military and historical fame and reputation • modern attitudes to military and historical fame and reputation • other Shakespearean plays (e.g. <i>Julius Caesar</i>, <i>Othello</i>).

Q1 (c)	“From the very start of the play, it is clear that in <i>Antony and Cleopatra</i>, the personal is political.” Explore Shakespeare’s presentation of the relationship between the personal and the political in <i>Antony and Cleopatra</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • The relationship between personal and political matters is central to <i>Antony and Cleopatra</i>. • Candidates are free to discuss any aspects of this issue, but credit should be given for breadth and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the relationship between personal and political matters in the play. Candidates are free to discuss any interpretations of the theme as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • Antony’s relationship with Cleopatra as a problematic distraction from his military and political duties • Antony’s marriage to Octavia is a political strategy. • the debacle of the battle of Actium • Appetite for food and alcohol undermining political effectiveness and dignity • the personal wrangling between the triumvirs • Pompey’s attempt to avenge his father’s defeat and murder • personal loyalty compromised for strategic gain (e.g. Cleopatra, Caesar) • Cleopatra sees her suicide as political Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus of the question: the influence of personal matters on politics All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the politics of the Jacobean court • contemporary attitudes to King James’s personal life • Roman and Egyptian political history • Plutarch’s ‘Lives’ • modern attitudes to political and personal matters • these issues in other Shakespeare plays

King Lear

Q2 (a) By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 3, Scene 6. [24]

AO1

Candidates should use coherent written expression within their response.

Candidates should apply relevant linguistic and literary terminology in their analysis.

Some linguistic and literary features that candidates may choose to explore:

- Lear's ironic imperative verbs, e.g. "Arraign", "Stop", "let...", "Make"
- ironic noun phrase "this honourable assembly"
- bathos of the Fool's "I took you for a joint-stool"
- Lear's exclamatives e.g. "Stop her there!", "Arms, arms, sword, fire!"
- Edgar and Kent's exclamatives (different effect from Lear's), e.g. "Bless thy five wits"
- Kent's respectful vocatives, e.g. the honorific "Sir"; "good my lord"
- Lear's proper nouns "Trey, Blanch and Sweetheart"
- Edgar's third person self-reference "Tom will..."
- Edgar's rhyming trochaic tetrameter verse, e.g. "Be thy mouth or black or white..."
- Edgar's articulus (listing) of imaginary dogs "Mastiff, greyhound, mongrel grim..."
- alliteration "trundle-tail", "weep and wail", "hard hearts"
- Edgar's vocables "Do de, de, de" (perhaps his teeth chattering with cold?)
- Lear's ironic courtly lexis, e.g. "the fashion of your garments"
- parallel oxymoronic clauses "go to supper i'th'morning" and "go to bed at noon".

AO2

This extract presents important dramatic and linguistic effects to the audience.

Candidates should explore **how** Shakespeare creates these effects.

Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.

Reward all valid interpretations.

Candidates may choose to explore:

- the powerful dramatic irony of Lear's mad behaviour in this scene
- the ironic contrast of the humble setting and Lear's royal imperatives
- the visual dramatic impact of the king addressing furniture as his daughters
- the further dramatic irony of Edgar's feigned madness
- Kent and Edgar's sympathetic responses shape audience response to Lear
- the poignant humour of much of the scene
- Lear's wounded feelings: the rhetorical question "Is there any cause in nature..."

Q2 (b)	“In <i>King Lear</i>, the destruction of family relationships has more impact for an audience than the fall of a king.” How far would you agree with this view of the play? [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Both the destruction of family relationships and the fall of a king are central issues to the play. • Candidates are free to take any reasonable approach to this question, but both issues should be addressed, and credit should be given for breadth and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the impact of both the destruction of family relationships and the fall of the king in the play. Candidates are free to discuss different interpretations of the issues, as long as they consider how those readings have been constructed. Reward all valid interpretations. Candidates may choose to explore: • Lear’s serious political errors in the first scene and their impact • Lear’s attempts to maintain power and authority when he has renounced them • Lear’s rejection of his loyal daughter • Lear’s poignant madness in the ‘trial’ scene • Lear’s ‘fall’ caused by the treachery of Goneril and Regan • Edmund’s calculated betrayal of his brother and father • Edmund’s cruelty in allowing Cornwall to gouge out Gloucester’s eyes • Lear shut out in the storm by his daughters. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus of the question: audience reactions to kingship and family relationships. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • attitudes to kingship in Jacobean times (e.g. King James’s book <i>Basiliikon Doron</i>) • Niccolo Machiavelli’s <i>The Prince</i> • the history of Stuart and Elizabethan monarchs • attitudes to kingship in modern times • 17th century attitudes to family relationships • modern attitudes to family relationships • other Shakespeare plays (e.g. histories such as <i>Richard II</i>, <i>Henry IV parts 1 and 2</i>).

Q2 (c)	Consider Shakespeare's presentation of the causes of conflict and war in <i>King Lear</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Conflict and war are central to the play's concerns. • Candidates can take any of a range of possible approaches to this question, with a variety of different types of conflict to choose from, but credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the causes of conflict and war in the play as a whole. Candidates are free to discuss any different interpretations of the topic, as long as they consider how the causes of conflict and war are explored. Reward all valid interpretations. Candidates may choose to explore: • Lear's division of the kingdom in the first scene • Lear's vanity and pride • Lear's inability to distinguish between truth and lies • Goneril and Regan's greed for power • Gloucester's insensitivity to Edmund's feelings • Gloucester's inability to distinguish between truth and lies • Edmund's pride and lust for power • the double plot structure, where these failings are paralleled. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus of the question: the causes of conflict and war All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • Renaissance/Jacobean history, British and European (e.g. religious and political) conflict • the Jacobean court (e.g. conflict between the different factions of James and his wife) • modern day conflict (e.g. religious, political, domestic, international) • performances/interpretations of the play • social attitudes (Renaissance and/or modern) • Niccolo Machiavelli's <i>The Prince</i> • other Shakespeare plays (e.g. <i>Macbeth</i>, <i>Julius Caesar</i>, <i>Antony and Cleopatra</i>).

Much Ado About Nothing

Q3 (a)	By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 3, Scene 3. [24]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore: • Dogberry's interrogatives, (ironically) suggesting authority • Dogberry's longer turns, again (ironically) suggesting authority • Dogberry's attempted polysyllabic lexis "punishment", "allegiance", "desartless", "comprehend", " • many malapropisms, e.g. "salvation", "allegiance", "desartless" • lower class lexis e.g. "neighbour", contrasts with lexis of nobility elsewhere in play • humble, comic proper nouns "Oatcake", "Seacoal", "Dogberry" • Dogberry's attempted aphorisms, e.g. "To be a well-favoured man is the gift of fortune" • Dogberry's interruption of 2 Watch • Dogberry's imperatives, e.g. "Come hither", "give", "let", "take"... • ironic instructions, antithetical to proper Watch behaviour, e.g. "We will rather sleep than talk" • modal verbs "shall", "will" • Verges' imperative "give them their charge".
AO2	This extract presents important dramatic and linguistic effects to the audience. Candidates should explore how Shakespeare creates these effects. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • the contrast of this scene with the ominous events just before it. • dramatic irony throughout the extract, as they are the opposite of effective members of the Watch • audience anxiety created as Don John's plan (Act 3, Scene 2) is unlikely to be foiled by an incompetent Watch • Dogberry's arrogance and ignorance • Dogberry's attempt to present himself as educated and knowledgeable • the contrast of the social class of the characters with that of those earlier • Shakespeare is parodying this early form of police force.

Q3 (b)	“Audiences see Don John and his crew as nothing more than pantomime villains.” Explore the presentation of Don John, Borachio and Conrade in <i>Much Ado About Nothing</i>. [48]
	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Don John, Borachio and Conrade are important characters in the play. • Candidates may take a variety of approaches to this question, but credit should be given for range and depth of analysis. • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of Don John, Borachio and Conrade. Candidates are free to discuss any different interpretations of these aspects of the play as long as they consider how they are presented. Reward all valid interpretations. Candidates may choose to explore: • the structural parallel between this ‘crew’ and Don Pedro and his two friends • Don John could be seen as the antagonist, bringer of the potentially tragic element in the play • Don John seen as wicked because born out of wedlock • Don John is a rather two-dimensional character • the Act 2 attempt at disruption is foiled, but the subsequent one in Act 3 is more successful • Borachio is the one with the ideas, not Don John • Borachio repents his misdeeds rather nobly. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus of the question: audience responses to Don John, Borachio and Conrade. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the comic genre in Renaissance theatre • modern comic plays (e.g. pantomime) • Renaissance attitudes to ‘illegitimate’ sons of the aristocracy • modern attitudes to birth and social status • performances of the play • antagonists in other comic plays by Shakespeare (e.g. <i>The Tempest</i>, <i>As You Like It</i>).

Q3 (c)	Discuss the uses of humour in <i>Much Ado About Nothing</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. - as this is a comedy, humour is a significant aspect of the play, but it is problematised by the presence of tragic elements, so there is much to discuss in this topic. - candidates may take a variety of approaches to this question, but credit should be given for range and depth of analysis. Note that (as usual) material taken directly from the extract is not admissible as evidence. - candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. - accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the use of humour in the play as a whole. Candidates are free to discuss any different interpretations of the topic as long as they consider how they are explored. Reward all valid interpretations. Candidates may choose to explore: - the "merry war" of words between Beatrice and Benedick - the general prevalence of verbal wit in the play, often humorous - Benedick as a comic foil to Claudio - Beatrice's sharp wit shifts from humorous to serious - Dogberry and The Watch are a source of much humour, both verbal and visual, but also both ironic and satirical. - the scenes where humour is combined with danger or tension (e.g. Act 3, Scene 5; Act 4 Scene 1 (Benedick); Act 5 Scene 1) - Benedick's wit controls the closing scene. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus of the question: humour and the comic genre All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: - the Renaissance comedy genre - Renaissance and modern attitudes to social class - Renaissance and modern attitudes to gender - Ancient Greek and Roman comedies (e.g. Aristophanes, Terence, Plautus) - modern comic plays and the modern comic genre - Renaissance wit and rhetoric - other comedies by Shakespeare.

Othello

Q4 (a)	By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 4, Scene 1. [24]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore: • ironic and polysemic noun phrase “the story” • Cassio’s pronoun “She” and determiner “her” • objectifying nouns “bauble”, “fitchew”, “minx”, “hobby-horse” • articulus (listing) of verbs with polysyndeton “hangs, and lolls, and weeps”, “hailes, and pulls” • numerous exclamatives, e.g. “Before me!”, “’Tis such another fitchew!”, “How now, my sweet Bianca!” “By heaven, that should be my handkerchief!” • alliteration “devil...dam”, “fine fool” • Bianca’s sarcasm “a likely piece of work...” • Bianca’s interrogatives “What did you mean by...?”, “and I must take out the work?” • Cassio’s “How now” repeated, (imperative force) • Bianca’s anaphoric parison (parallelism) “An you’ll come...; an you will not...” • Iago’s imperatives “Go to; say no more”; “After her, after her” (imperative force) • Othello’s interrogative “How shall I murder him, Iago?” • Cassio’s expressive discourse markers “Faith”.
AO2	This extract presents important dramatic and linguistic effects to the audience. Candidates should explore how Shakespeare creates these effects. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • the split stage effect, with Othello separated from the other action • Othello’s asides shared with the audience • the painful dramatic irony throughout the extract • Iago’s stage management of the scene, despite minimal speech turns • Othello’s humiliation • Cassio’s treatment of Bianca • the visual impact of the handkerchief, on Othello and the audience • Iago’s calculating “Will you sup there?”, as he plans to have him killed later that evening.

Q4 (b)	“Innocent angel or naïve victim?” Consider the presentation of Desdemona in Shakespeare’s <i>Othello</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Desdemona is clearly a central character in the play, and the interpretation of her role is key to an understanding of the play as a whole. • candidates may take a variety of approaches to this question, but credit should be given for range and depth of analysis. • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the significance of the character Desdemona to the play as a whole. Candidates are free to discuss any different impressions of the character as long as they consider how they are created. Reward all valid interpretations. Candidates may choose to explore: • Desdemona is a young Venetian noblewoman • she is shown to be courageous and assertive in Act 1 • she differs from the female stereotypes of the day • her innocence makes her vulnerable to Iago’s wiles • her consistent goodness and devotion to Othello, even in death • she is structurally opposite to Iago and his consistent wickedness • the contrast of Desdemona and Emilia may suggest Desdemona’s naivety • Othello is situated between Desdemona and Iago, suggestive of a morality play ‘mankind’ figure between good and evil. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus of the question: Renaissance dramatic genres and social roles All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the morality play tradition of the 16th century • female stereotypes of the Elizabethan and Jacobean period • modern attitudes to women • 16th and 17th century religious beliefs • performances of the play • other plays by Shakespeare presenting contrasting female characters (e.g. <i>King Lear</i>, <i>Macbeth</i>).

Q4 (c)	Explore Shakespeare's presentation of social status in <i>Othello</i> . [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Social status is at issue behind many aspects of this play, so it is a central concern. • candidates may take a variety of approaches to this question, but credit should be given for range and depth of analysis. • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the significance of social status to the play as a whole. Candidates are free to discuss any different interpretations of this aspect of the play, as long as they consider how it is presented. Reward all valid interpretations. Candidates may choose to explore: • Desdemona is from a noble, patrician Venetian family. • Othello comes from outside the social hierarchy of Venice, and is only admitted there because of his military accomplishments and his exotic traveller's tales • in his country of origin, Othello was descended from royalty • in Cyprus, Othello is in a position of very high authority (the governor) until his demise • Iago is a lower-class soldier, although his name suggests Spanish origin • Emilia is also from a lower class • Cassio is a Florentine, which carried social and cultural kudos • Bianca is seen by Cassio, Iago and Emilia as lacking any social status because she is perceived as a prostitute. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus of the question: social status All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the Renaissance city state of Venice and its society • English attitudes to social class in the 16th and 17th centuries • attitudes to women in Elizabethan/Jacobean culture • the Anglo-Spanish wars of the late 16th century • attitudes to travellers and 'the exotic' in 16th and 17th century England • modern attitudes to social class • performances of the play and other plays by Shakespeare.

The Tempest

Q5 (a)	By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 3, Scene 2. [24]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Some linguistic and literary features that candidates may choose to explore: • Stephano's modal verbs "will", "shall" • Stephano's imperative clauses "Give me thy hand", "keep a good tongue in thy head" • ironic prepositional phrase "on my honour" • Caliban's quaint idiolect "I am full of pleasure," "Let us be jocund", "while-ere" • Stephano's pronouns "If <u>thou</u> beest.. show <u>thyself</u>...<u>thou</u>...<u>thou</u>" (addressed to an invisible presence) • parison (parallel anaphoric clauses) "If thou beest a man... if thou beest a devil" • exclamatives "O, forgive me my sins!", "Mercy upon us!" • ironic negative "No, monster, not I" • Caliban's use of iambic pentameter "Be not afeard... dream again." • alliteration "sounds/sweet" • epithets "'sweet", "twangling" • onomatopoeia "twangling", "hum" • periodos "and sometime voices/That if I then had wak'd after a long sleet, Will make me sleep again" • compound complex sentence "Sometimes a thousand... dream again".
AO2	This extract presents important dramatic and linguistic effects to the audience. Candidates should explore how Shakespeare creates these effects. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • Stephano's absurd vanity and assumption of authority • Caliban's plot to kill Prospero • dramatic irony, as Ariel is invisible to the characters but visible to the audience • Caliban is a complex character: his violent urges contrast his eloquent expression of joy in the island's magical music • Caliban's language contrasts that of the socially 'low' characters • Stephano and Trinculo's fear at the unseen musician • the irony of Stephano's "No, not I" • Stephano's focus on money ("pays all debts" and "have my music for nothing").

Q5 (b)	Explore Shakespeare's presentation of the relationships between masters and servants in <i>The Tempest</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • this theme is one of the main topics addressed by the play, so offers considerable material for discussion. • candidates may take a variety of approaches to this question, but there needs to be consideration of more than one master/servant relationship, and credit should be given for range and depth of analysis. • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the significance of the relationships of masters and servants to the play as a whole. Candidates should consider how the setting is presented. Reward all valid interpretations. Candidates may choose to explore: • the power struggle on the ship in the first scene • Prospero's relationship with Ariel • Prospero's relationship with Caliban • Stephano's relationship with Caliban • Shakespeare's comic mirroring of Prospero by Stephano • Caliban's transferral of his subordinate role from Prospero to Stephano seen as "freedom" • Ferdinand's willing assumption of the role of 'log man' for love • in the masque, Iris's role as servant of Juno. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus of the question: masters and servants All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • Jacobean social hierarchy • modern attitudes to masters and servants • the history of colonialism (and post-colonial theory) • Renaissance magic, magicians and alchemists (e.g. John Dee, Rudolf II) • features of the classical and Renaissance comic genre • performances of the play • other plays by Shakespeare (e.g. <i>The Comedy of Errors</i>, <i>The Merchant of Venice</i>).

Q5 (c)	Discuss the presentation of greed and ambition in <i>The Tempest</i> .	[48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • greed and ambition play a central role in the thematic structure of the play. • candidates may take a variety of approaches to this question, but there needs to be consideration of more than one example of greed and ambition, and credit should be given for range and depth of analysis. • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.	
AO2	Candidates need to show understanding of the significance of the presentation of greed and ambition in the play as a whole. Candidates are free to discuss any relevant interpretations of the issues as long as they consider how they are explored. Reward all valid interpretations. Candidates may choose to explore: • Prospero's obsession with his occult studies may be seen as ambition • Prospero's plans to reunite Milan and Naples through marriage • Antonio's greed for power in Milan • Antonio and Sebastian's greed and ambition on the island • Trinculo's initial intention to exploit Caliban • Stephano's similar exploitative view of Caliban • Stephano's ambition to be king on the island • Prospero's renunciation of his powers. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.	
AO3	Candidates must engage with the contextual focus of the question: greed and ambition All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the history of colonialism, especially in the 17th century • the culture of the Jacobean court • attitudes to racial and cultural 'others' in Jacobean times • attitudes to racial and cultural 'others' in modern times • alchemy and the occult in the Renaissance • performances of the play • other plays by Shakespeare (many examples).	

Assessment Grid for Component 2 Section A: Shakespeare (a)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)
4	10-12 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response - confident and fluent expression	10-12 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of extract - confident understanding of and appreciation of Shakespeare's techniques
3	7-9 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	7-9 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful and sensible reading of extract - secure and sensible reading of implicit meaning - sound and sensible discussion of literary/linguistic features
2	4-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - generally clearly organised	4-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - some sensible reading of extract - some grasp of implicit meaning - some understanding of literary/linguistic features
1	1-3 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts
0	0 marks: response not worthy of credit or not attempted	

Assessment Grid for Component 2 Section A: Shakespeare (b and c)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (24 marks)
4	10-12 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response - confident and fluent expression	10-12 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of play - confident understanding of and appreciation of Shakespeare's techniques	22-24 marks - perceptive, confident evaluation of impact of contextual factors in shaping the production of the play and influencing its reception - confident grasp of overview
			19-21 marks - purposeful and sound discussion of the impact of contextual factors in the production and reception of the play - clear grasp of overview
3	7-9 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	7-9 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful and sensible reading of play - secure and sensible reading of implicit meaning - sound and sensible discussion of literary/linguistic features	16-18 marks - sound awareness of the impact of contextual factors in the production and reception of the play - secure grasp of overview
			13-15 marks - sensible awareness of the impact of contextual factors on the production and reception of the play - reasonable grasp of overview
2	4-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - clearly organised	4-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - some sensible reading of play - some grasp of implicit meaning - some understanding of literary/linguistic features	10-12 marks - some awareness of the impact of contextual factors on the production and reception of the play - some grasp of overview
			7-9 marks - some awareness of influence of contextual factors but may not be linked effectively to production/reception of the play - attempts to grasp overview
1	1-3 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of play	4-6 marks - shows very basic awareness of the influence of contextual factors but not always linked to the production and reception of the play - limited overview
			1-3 marks - limited awareness of contextual influences and struggles to link these to the production/reception of the play - very limited overview
0	0 marks: response not worthy of credit or not attempted		

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Section B: Post-1900 Drama

Mark allocation

AO1	AO2	AO3
16 marks	16 marks	16 marks

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

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist.

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

Candidates must answer one question only and are required to:

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

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

Q6	Consider the significance of the ending of <i>Who's Afraid of Virginia Woolf?</i> for an audience. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • The ending of the play is very powerful and raises significant questions about the meaning of the work as a whole. • Candidates may take a range of approaches to this question, but credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the significance of the ending of the play to the play as a whole. Candidates are free to discuss different interpretations of the ending as long as they consider how Albee presents it. Reward all valid interpretations. Candidates may choose to explore: • the increasingly serious tone • George's 'killing' of their son and Martha's reaction to it • the simultaneous speeches of Martha and George • the use of the Latin mass • the power struggle between George and Martha • Nick and Honey's reactions • George and Martha's tenderness at the end • George and Martha are alone again, as at the start. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: audience responses to the end of the play All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • mid-20th century western attitudes to marriage, relationships and parenting • American society in the mid-20th century • the American Dream • modern attitudes to marriage, relationships and parenting • mid-20th century and modern attitudes to religion • the influence of theatrical movements such as absurdism or the 'Theatre of Cruelty'. • performances of the play.

Q7	Explore the presentation of different types of conflict in <i>Who's Afraid of Virginia Woolf?</i> [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Conflict is almost everywhere in this play, so the question offers the candidate a range of potential approaches, but credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of conflict in the play as a whole. Candidates are free to discuss different interpretations of conflict as long as they consider how Albee presents it in the play. Reward all valid interpretations. Candidates may choose to explore: • the marital conflict between George and Martha • the conflict between George and Nick • the conflict between social conventions and 'real' feelings • the conflict between fiction/illusion and reality • the conflict between the American Dream and the 'reality' of the characters' lives • the conflict between ambition and happiness • the presentation of violence and aggression. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: conflict All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • mid-20th century western attitudes to marriage, relationships and parenting • American society in the mid-20th century • the American Dream • modern attitudes to marriage, relationships and parenting • mid-20th century and modern attitudes to religion • the influence of theatrical movements such as absurdism or the 'Theatre of Cruelty'. • performances of the play.

Alan Bennett: *The History Boys* (Faber)

Q8	“<i>The History Boys</i> is too funny to be a tragedy.” Discuss the use and significance of humour in the play. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Humour is almost everywhere in this play, so the question offers the candidate a range of potential approaches, but credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of Bennett’s use of humour in the play as a whole. Candidates are free to discuss different interpretations of humour as long as they consider how Bennett presents it in the play. Reward all valid interpretations. Candidates may choose to explore: • contrast between words and actions creates bathetic humour (Hector Act 1) • verbal wit (e.g. Mrs. Lintott) • satirical presentation of the Headmaster • comedy of the French scene • use of taboo lexis for humour and bathos • juxtaposition of humour and gravity • humour from extended metaphors (e.g. Dakin discussing Fiona) • humour from intertextual allusions (Hector, the boys). Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: the genre of the play All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • 1980s British culture and society • modern (21st century) culture and society • Classical and modern comic genres • Classical and modern tragic genres • attitudes to gender, 1980s and now • attitudes to sexuality, 1980s and now • performances of the play.

Q9	“I’m a Jew. I’m small. I’m homosexual. And I live in <i>Sheffield</i>.” Explore the dramatic significance of the character Posner in <i>The History Boys</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Posner is a central character in the play, who generates much of its significance and poignancy. • Candidates may take a variety of approaches to the analysis of the significance of this character, but credit should be given for breadth and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the character of Posner and its significance in the play. Candidates are free to approach the question in any way, provided they explore the presentation of that character. Reward all valid interpretations. Candidates may choose to explore: • the presentation of Posner’s sexuality • the presentation of his racial and religious identity • Posner’s relationship with Dakin • Posner’s relationship with Hector • the Drummer Hodge scene, its centrality and importance • the proleptic scenes with Irwin • the account of Posner’s later life given in the final scene. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: racial, religious, sexual and regional identity. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • attitudes to homosexuality in the late 20th century, early 21st century and now • the north/south divide in England • Jewish race, faith, history and culture • attitudes to education in the late 20th century, early 21st century and now • Thomas Hardy’s poetry • performances of the play • Alan Bennett’s biography.

Brian Friel: *Translations* (Faber)

Q10	Explore Friel's use of the characters Sarah and Maire to present ideas about language in <i>Translations</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • These two characters have significant roles in the play, and ideas about language are central to its meaning. • Candidates are free to take any approach to the topic, but both characters should be discussed, in the light of their connection to ideas about language. Credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the use of these characters in the play as a whole, and the way they reflect ideas about language. Candidates may discuss any different interpretations of the characters as long as they consider how they are presented. Reward all valid interpretations. Candidates may choose to explore: • Sarah's attempts to speak her name open the play • Manus's relationship with Sarah • tension between Maire and Manus over his kissing Sarah • Manus's relationship with Maire • Maire's enthusiasm for learning English • Maire's relationship with the Englishman Yolland • Sarah's reporting of Maire's kissing Yolland • Sarah's withdrawal from speech into silence again • the play's use of an English script to portray the Irish language. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: ideas about language All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the hedge schools of Ireland and the introduction of English speaking National Schools • the history of Irish attitudes to and resistance of English colonial oppression • the play's first performance in 1980, during 'The Troubles' in Northern Ireland and the UK • 'The Liberator' Daniel O'Connell, his campaigns and attitudes • relevant aspects of Friel's biography • Irish political history from the 18th to the 21st century • performances of the play.

Q11	Discuss the use and significance of history and past events in <i>Translations</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • The play is embedded in important historical events in Ireland, and they provide much of its meaning. • Candidates are free to take any approach to the topic, but credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the way Friel uses history and past events in the play as a whole. Any interpretations can be rewarded, as long as they consider how they are presented. Reward all valid interpretations. Candidates may choose to explore: • the play's setting in Donegal in 1833 • the Ordnance Survey project itself • the Irish Rebellion of 1798, referred to nostalgically by Hugh • the Donnelly twins and the history of Irish nationalist resistance • the play's first performances during 'The Troubles' • ominous proleptic references to the potato blight (the Great Famine of 1845) • Maire's desire to emigrate to the US, and the history of emigration from Ireland • the prominence of historical languages (Latin and Greek) in the hedge school • the history of educational reform in Ireland; the National Schools. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: historical events All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the hedge schools of Ireland and the introduction of English speaking National Schools • the history of Irish attitudes to and resistance of English colonial oppression • the play's first performance in 1980, during 'The Troubles' in Northern Ireland and the UK • 'The Liberator' Daniel O'Connell, his campaigns and attitudes • The Irish Rebellion of 1798 • Irish political history from the 18th century (or earlier) to the 21st century • performances of the play.

Diane Samuels: *Kindertransport* (Nick Hern Books)

Q12	Discuss Samuels' presentation of England and Germany in <i>Kindertransport</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • The two countries structure the play in several important ways. • Candidates are free to take any relevant approach to the topic, but credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates may take a range of different approaches to this question, but they need to consider how Samuels presents England and Germany in the play as a whole. Reward all valid interpretations. Candidates may choose to explore: • the 'Kindertransport' movement from Germany to England • both countries are represented largely by the mothers Helga and Lil • Germany presented as the location of unseen horrors • the presentation of language: German, English and non-standard English • Evelyn's account of her childhood in Act 2 Scene 1 • Eva/Evelyn's different names, associated with each country • attitudes to Germany in England (e.g. Lil, the Postman) • the juxtaposition of the two countries across time, in the attic. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: England and Germany All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical context: World War 2 in Europe and the UK • the Holocaust; the Kindertransport of 1938-1940 • British attitudes and laws pertaining to the reception of German refugees in WW2 • Nazism and its attitudes to Jews • expressionism in the theatre (e.g. Strindberg) • performances of the play.

Q13	“We have all done bad things in the last years that we regret. That is how we survive.” Explore Samuels’ presentation of mistakes and guilt in <i>Kindertransport</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Mistakes and guilt form a central theme in the play. • Candidates are free to take any relevant approach to the question, but should cover both elements, as they are slightly different. Credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to consider the significance of mistakes and guilt in the play as a whole. They may take a range of different approaches to the question, but they should consider how Samuels presents this theme. Reward all valid interpretations. Candidates may choose to explore: • the question of whether the Kindertransport itself was a mistake • the guilt experienced by Helga for letting her daughter go • Evelyn’s sense of guilt for deserting her family and religion • the guilt of the survivor • elements of Lil’s influence on Eva/Evelyn presented as mistaken • Evelyn’s trauma and PTSD • the Ratcatcher’s role as punishing the guilt of those who don’t count blessings • the overarching ‘mistake’ of the Holocaust. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: the Kindertransport itself. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical context: World War 2 in Europe and the UK; • the Holocaust • the Kindertransport of 1938-1940 • British attitudes and laws pertaining to the reception of German refugees in WW2 • Nazism and its attitudes to Jews • expressionism in the theatre (e.g. Strindberg) • performances of the play.

Tennessee Williams *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Q14	Explore Williams's presentation of desire and ambition in <i>Cat on a Hot Tin Roof</i> [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Desire and ambition are central to the play's concerns. • Candidates are free to take any relevant approach to the question, but should cover both elements, as they are different. Credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the presentation of desire and ambition in the play. Candidates are free to offer different interpretations of the presentation of desire and ambition as long as they consider how they are presented. Reward all valid interpretations. Candidates may choose to explore: • Maggie's desire for a child • Maggie's sexual desire for Brick • the social ambition of Brick and Gooper in marrying into 'southern aristocratic' families • Big Mama's desire for material goods • the desire for wealth and power represented by inheriting the plantation • Brick's loss of both desire and ambition • Big Daddy's desire for sexual freedom • the Doctor's desire for money Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: mid-20th century US society and history All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the American Dream and its idealisation of, e.g., material wealth and the nuclear family • the Cold War and its effect on American values • attitudes to homosexuality in mid-20th century America and now • attitudes to women in the patriarchal society of Southern American states • relevant aspects of Tennessee Williams' biography • Broadway and Hollywood – their attitudes to American society • performances of the play.

Q15	“The perfect all-American couple?” Consider the dramatic significance of Mae and Gooper in <i>Cat on a Hot Tin Roof</i>. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Mae and Gooper have an important role in the play. • Candidates are free to take any relevant approach to the question, but credit should be given for range and depth of analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of Mae and Gooper in the play. Candidates are free to offer different interpretations of the presentation of these characters as long as they consider how the meanings are established for an audience. Reward all valid interpretations. Candidates may choose to explore: • Mae and Gooper have five children • Gooper is a successful lawyer • the audience largely see Mae through Maggie’s eyes • the rivalry between Gooper and Brick for their parents’ love and esteem • Big Daddy’s perception of Mae as a good breeder • the relationship between Mae and Gooper • the behaviour of Mae and Gooper’s children • Mae and Gooper’s names. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.
AO3	Candidates must engage with the contextual focus in the question: mid-20th century US society and history. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the American Dream and its idealisation of, e.g., material wealth and the nuclear family • the Cold War and its effect on American values • attitudes to homosexuality in mid-20th century America and now • attitudes to women in the patriarchal society of Southern American states • relevant aspects of Tennessee Williams’ biography • Broadway and Hollywood – their attitudes to American society • performances of the play.

Assessment Grid for Component 2 Section B: Drama

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (16 marks)	AO2 Analyse ways in which meanings are shaped in texts (16 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (16 marks)
4	13-16 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response - confident and fluent expression	13-16 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of play - confident understanding of and appreciation of playwright's techniques	13-16 marks - confident evaluation of impact of contextual factors in shaping the production and reception of the play - confident grasp of overview
3	9-12 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised response	9-12 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful and sensible reading of play - secure and sensible reading of implicit meaning - sound and sensible discussion of literary/linguistic features	9-12 marks - sound awareness of the influence of contextual factors on the production and reception of the play - secure grasp of overview
2	5-8 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - clearly organised	5-8 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - some sensible reading of play - some grasp of implicit meaning - some understanding of literary/ linguistic features	5-8 marks - some awareness of the influence of contextual factors on the production and reception of the play - some grasp of overview
1	1-4 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-4 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of play	1-4 marks - limited awareness of the influence of contextual factors on the production and reception of the play - limited overview
0	0 marks: response not worthy of credit or not attempted		