



GCE A LEVEL MARKING SCHEME

SUMMER 2024

**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 2024 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 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).
- 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.
- 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 **8 July**.

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 (a)	12 marks	12 marks	-
Part (b) or (c)	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 dramatic significance of this extract from Act 2, Scene 7. [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 include: • short, sometimes fragmented utterances e.g. 'Tell me of that?' 'The matter ?' • Menas's longer, complex and compound complex sentences contrast the shorter utterances, e.g. 'If for the sake of thy merit...thy stool.', 'But entertain it...all the world' • imperative verbs e.g. '<u>Go</u> hang !' '<u>Do</u> as I bid you', '<u>Be</u> jolly', 'Keep off', 'Repent thee', 'Desist', 'drink' • idiomatic phrase 'held my cap off to thy fortunes' • repetition 'Wilt thou be lord of ... ?' • Menas's figurative language e.g. 'Whate'er the ocean pales or sky inclips' • antithesis of 'think me poor' and 'give thee all the world' • classical reference 'the earthly Jove' • alliteration 'cut the cable' • spondees '<u>three world sharers</u>' • parallel syntax 'If thou art, if thou dar'st be' • graphic, blunt monosyllables 'When we are put off, fall to their throats' • chiasmus, 'Tis not my profit that does lead mine honour ;/Mine honour, it'.
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: • this is a powerful, dramatic moment. Pompey's unwitting guests have a drunken, frivolous conversation while Menas offers to kill them all on Pompey's behalf • this moment underscores the theme of betrayal in the play • the contrast between Pompey and Antony's short, transactional utterances and Menas's figurative language • Menas's attempted betrayal of all three triumvirs • the possible irony of Pompey's refusal of the offer because of 'honour', as there is little honour in the political dealings elsewhere in the play • Menas denounces what he sees as Pompey's weakness • Menas decides to leave Pompey's service, paralleling Enobarbus and Antony later on • the dramatic irony of Pompey's 'This health to Lepidus' and Enobarbus's 'Here's to thee, Menas'.

Q1 (b)	"In <i>Antony and Cleopatra</i>, Shakespeare presents Egyptian values and attitudes more sympathetically than those of Rome." To what extent do you agree with this view? [48]
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 include: - the presentation of Egypt and Rome is central to the play's concerns - various approaches could be taken, including focus on Cleopatra and Caesar as representatives of their domains, but breadth of points should be rewarded - 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 Egyptian and Roman values and attitudes 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: - Egypt is associated with women and Rome with men - the 'Asiatik' language of Cleopatra and her court is lavish and sensory, contrasting with the plainer, harsher Roman style - Egypt is associated with appetite and indulgence - Cleopatra's magnificence and beauty (e.g. reported by Enobarbus) - Egypt and Cleopatra are portrayed as the cause of international political problems - although Caesar and typical Roman attitudes are harsh and less colourful, Caesar is a shrewder, more successful political leader - Caesar will become the famous Emperor Augustine - Shakespeare presents problematic sides of both. 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 values and attitudes of Egypt and Rome. 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 and classical attitudes to men and women - Epicureanism and Renaissance and modern attitudes to it - myths and legends of Isis and Osiris, Hercules, Dido and Aeneas, Venus and Mars - performances of the play - other Shakespeare plays (e.g. Roman plays or tragedies) - Roman history, especially Plutarch's <i>Lives</i> (trans. North), the play's source.

Q1 (c)	Explore the presentation of gender 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. Some linguistic and literary features that candidates may choose to explore include: • gender is a central issue in the play • candidates are likely to focus on the three main characters (Cleopatra, Antony and Caesar), but credit should be given for wider exploration, including the presentation of Egypt and Rome themselves • 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 gender in the play as a whole. Candidates are free to discuss any different interpretations of the treatment of gender as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • Egypt is presented as a predominantly female location • the presentation of Cleopatra (including Enobarbus's accounts of Cleopatra) • Rome is seen as a predominantly male location • the presentation of Caesar and Antony • the attribution of negative qualities (e.g. emotional volatility) to Egypt and Cleopatra could reflect stereotypes of the period • Roman values of spartan self-denial and honour as typically masculine • the presentation of Octavia as a political pawn • the loyalty of Cleopatra's female court. 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 presentation of gender. 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 attitudes to women and gender • modern attitudes to women and gender • Renaissance attitudes to government and politics • the nature of Shakespearean tragedy • myths and legends of Isis and Osiris, Hercules, Dido and Aeneas, Venus and Mars • performances of the play • other Shakespeare plays (e.g. Roman plays or tragedies).

King Lear

Q2 (a)	By focusing closely on the linguistic and literary techniques used, explore the dramatic 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 include: • adjacency pairs (question and answer, e.g. the first two lines) • antitheses, e.g. 'the ground is even/Horrible steep' • intensifiers '<u>so</u> low', '<u>so</u> gross', '<u>too</u> small', '<u>so</u> high' • Edgar's use of the present tense • adjectives e.g. 'fearful', 'dizzy', 'gross', 'dreadful', 'idle' • non-finite verbs/participles 'Diminish'd', 'unnumb'red', 'murmuring' • deixis '<u>here's</u> the place', 'yond' • spondees e.g. 'mid-way air', 'half-way down', 'yond tall', 'brain turn' • assonance 'murmuring surge' • imperatives 'Set', 'Give', 'Let go', 'Go', 'Bid' • assonance 'Shake patiently' • epithets 'great opposeless' • hendiadys 'snuff and loathed'.
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 dramatic irony throughout the extract, as Gloucester does not know his companion is his son • Edgar's vivid descriptions of the (imaginary) scenery, with rhetorical features and present tense Edgar's change from the 'Poor Tom' we saw earlier • Gloucester's humility and powerlessness in his despair and blindness • Edgar ignores Gloucester's comment about his change of voice • Gloucester's intention to commit suicide and the pity we feel for him • Gloucester's generosity in his gift to the 'poor man' • Edgar's comment 'Why I do trifle thus...to cure it', unheard by Gloucester • Gloucester's 'final' words are a blessing of Edgar.

Q2 (b)	“Although there is much cruelty in <i>King Lear</i>, Shakespeare does create compassion for the poor, the old and the outcast.” Discuss the play in the light of this statement. [48]
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 include: • much of the play is focused around the suffering of these groups of people • candidates are free to discuss any relevant aspect(s) of the groups mentioned, but as usual credit should be given for range and depth of response. 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 poor, the old and the outcast in the play, and the way in which these are presented. Reward all valid interpretations. Candidates may choose to explore: • compassion presented for Cordelia as she is rejected and exiled in the first scene • the exile of Kent • Edgar’s suffering as an outcast, as a result of his father’s deception by his brother. • both Lear and Gloucester are victims of mistreatment, partly as a result of their age • Lear’s own realisation of his neglect of the poor and needy in his realm. • scenes where characters are shown as mad or powerless as a result of their rejection by those in power, e.g. Lear and Gloucester in Acts 3 and 4. • Shakespeare’s transformation of cruel or erring figures into those who suffer (e.g. Gloucester, Lear). 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 poor, the old and the outcast in society. 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 society and attitudes to poverty, the aged and exile • modern attitudes to poverty, the aged and exile/refugees • the 1572 Vagabonds Act; the 1601 Poor Law • the Great Chain of Being • the 1681 Nahum Tate version of <i>King Lear</i> • performances of <i>King Lear</i> • other Shakespeare plays.

Q2 (c)	“When both political and family life have become corrupt, madness is inevitable.” Discuss the presentation of madness 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. Some linguistic and literary features that candidates may choose to explore include: - madness is a key theme in the play - candidates are likely to discuss King Lear’s madness, but more ambitious responses will compare it with Edgar’s feigned madness and the significance of both for the whole play. 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 madness to the play as a whole. Candidates are free to discuss any different interpretations of the topic, as long as they consider how the issues are explored. Reward all valid interpretations. Candidates may choose to explore: - Lear’s decision to divide the kingdom, and to banish Cordelia and his best counsellor, as a kind of madness - Lear’s ranting on the heath in Act 3 Scene 2 and the sanity of his realisation of the needs of the poor - Lear’s ‘trial’ of his daughters in Act 3 Scene 6 - the contrast between the ‘mad’ Poor Tom and Lear - Lear and Gloucester together in Act 4 Scene 6, e.g. Lear’s sanity now (on social justice, for example) in his madness - Edgar’s decision to disguise himself as a mad beggar in Act 2 Scene 3 - Edgar’s ‘mad’ ramblings contain social criticism (e.g. of corruption in the Jacobean court). 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 presentation of madness. 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 attitudes to madness - life in early 17th century England - Edgar’s speeches have references to religious critiques, e.g. Samuel Harsnett’s ‘A Declaration of Egregious Popish Impostures’ (1603) - the London ‘Bedlam’ institution (Bethlehem Hospital) for the insane - modern attitudes to mental health - performances of <i>King Lear</i> - other plays by Shakespeare and his contemporaries (e.g. <i>Titus Andronicus</i>, <i>Hamlet</i>, <i>The Spanish Tragedy</i>).

Much Ado About Nothing

Q3 (a)	By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 2, 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 include: • repeated breaking of Grice's maxims as Beatrice answers instead of Hero • Antonio and Leonato's discourse marker 'Well...' • vocatives 'niece', 'daughter', 'uncle', 'cousin'. 'Lady' • Beatrice's bathos 'overmaster'd with a piece of valiant dust, to make an account of her life to a clod of wayward marl'; 'I can see a church by daylight' • Beatrice's pun 'wooed in good time', 'measure in everything' • tripling 'wooing, wedding and repenting'; 'a Scotch jig, a measure, and a cinquepace' • adjectival phrases 'hot and hasty, like a Scotch jig'; 'full as fantastical'; 'mannerly modest, as a measure'; 'full of state and ancientry'; • adverbials 'faster and faster', 'till he sink into his grave'; 'passing shrewdly' • alliteration 'hot and hasty'; 'full as fantastical'; 'mannerly modest, as a measure' • assonance 'state and ancientry' • adverbs with pararhyme 'softly/sweetly' • alliteration 'So...softly...sweetly...say' • metaphor 'God defend the lute should be like the case'.
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: • this is a family prologue to the masked ball • Hero does not speak at all when addressed by either her uncle or her father • Beatrice speaks very assertively in Hero's defence • Beatrice's critique of the institution of marriage • Beatrice is very amusing, winning the approval of her audience on stage and in the theatre • Hero responds to Don Pedro at the start of the masked ball • Hero behaves coyly to Don Pedro, as tradition and her father require of her, as she believes he is courting her.

Q3 (b)	“Mistakes and misunderstanding are central to Shakespeare’s comedies.” Consider <i>Much Ado About Nothing</i> in the light of this statement. [48]
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 include: • mistakes and misunderstanding are indeed central to the play and the genre. • candidates are likely to discuss the mistaken view of Hero, which is central to the plot, although responses ranging wider should be credited for doing so. 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 mistakes and misunderstanding in the play as a whole. 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 deliberate creation of misunderstanding concerning Hero’s sexual behaviour, by Don John and Borachio • the misunderstandings created by Don Pedro’s wooing on Claudio’s behalf, in the masked ball • Claudio and Don Pedro’s mistaken view of Hero • Dogberry’s mistakes and misunderstanding and their dramatic effects • Leonato’s mistaken view of his daughter • the Friar’s use of deliberate misunderstanding in order to rectify the problems • the resolution of the mistakes and misunderstandings 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 of the question: mistakes and misunderstanding being central to Shakespeare’s comedies. 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 comedy, its features and tropes • Castiglione’s <i>The Book of the Courtier</i> (model for witty dialogues) • Classical (e.g. ancient Greek or Roman) models of comedy • modern attitudes to verisimilitude and/or artifice in drama • Shakespeare’s other plays (e.g. comedies, romances) • performances of the play.

Q3 (c)	“In <i>Much Ado About Nothing</i> Shakespeare shows us the problems of conventional attitudes to love and marriage.” Consider the play in the light of this statement. [48]
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 include: - attitudes to love and marriage are at the centre of the play’s concerns, and are often presented problematically. - candidates are likely to discuss the different attitudes of the two pairs of lovers, and the outcomes that result from them, although wider ranging responses should be credited accordingly. - 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 attitudes to love and marriage in the play as a whole. Candidates are free to discuss any different interpretations of the character in this respect, as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: - conventional Renaissance attitudes to women in marriage see assertiveness as ‘wantonness’ and ‘shrewishness’, but here the roles are reversed - Leonato’s attitude to marriage is that of the upper class patriarch, but he makes several misjudgements - Hero’s obedient, submissive attitude does not bring her success - Don Pedro’s paternalistic wooing on behalf of his protégé does not go well - Claudio’s naive, courtly attitude to love proves shallow - Beatrice challenges the conventional wisdom about women’s behaviour in love and marriage - Benedick initially has a conventional bachelor’s mistrust of commitment. 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: conventional attitudes to love and marriage. 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 female loquacity and “shrewishness”, as indicative of sexual licence, for example - features of the Renaissance European patriarchy - attitudes to marriage, then and now - Castiglione’s <i>The Book of the Courtier</i> - the courtly love tradition - the Renaissance class system - treatment of these issues in other Shakespeare plays performances of the play.

Othello

Q4 (a)	By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 1, 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 include: • Roderigo's one line utterances • Iago is the dominant speaker • Iago's repetition of imperative verbs 'go', 'Let', 'Traverse', 'go', 'provide', 'Go to' • Iago's minor sentences, e.g. 'No more of drowning' • repetition of 'do you hear?', 'I hate the Moor' • repetition of noun 'money' • metaphors 'the womb of time', 'snipe', 'plume up' • Iago's soliloquy, breaking the 'fourth wall' • eschatological lexis 'the womb of time', 'hell' • euphemism 'done my office' • antithesis 'suspicion/surety' • colloquial, monosyllabic high frequency lexis and syntax 'I know not if't be true', 'He holds me well', 'Let me see now', 'How, how? Let's see', 'I ha't'. • simile 'as tenderly be led by th'nose / As asses are' • lexis of malice 'hate', 'double knavery', 'abuse', 'false', 'hell and night', 'monstrous'.
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: • Iago is practising his deception on Roderigo, before he works on 'bigger fish' • the irony of Iago's seeming encouragement and support of Roderigo, and Roderigo's naïve acceptance of it • Shakespeare is here revealing Iago's plans to destroy Othello • Iago's assertion of the rumour that Othello has had sex with his wife. Do we believe it? Does he? • Iago's ostensible goals are articulated here: to get Cassio's 'place' and to gain power ('plume up my will'). • Iago's description of his enemy Othello as being 'of a free and open nature' suggests it is a true account • in the soliloquy Iago behaves like the Vice of the morality plays, creating complicity with the audience • this soliloquy closes the first act, leaving a powerful impression.

Q4 (b)	“What makes the play so poignant is that Othello is both a victim and an aggressor.” Consider the presentation of the character Othello in the light of this view. [48]
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 include: • Othello is the tragic hero, central to the play, and his qualities largely determine it. • there are several valid approaches to this question, but candidates do need to consider both the contrasting aspects of the character. Breadth and depth of discussion should be rewarded. • 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 contrasting aspects of the character Othello to the play as a whole. Candidates are free to discuss any different interpretations of these aspects as long as they consider how they are explored. Reward all valid interpretations. Candidates may choose to explore: • Othello is clearly a victim of racism through the attitudes of Iago, Roderigo and Brabantio • Othello manages to shrug off his victimhood while still in Venice • Othello perceives himself as weaker or inferior due to his race (‘Haply for I am black’), seen in Act 3. • a modern audience may see this interiorised racism as poignant and disturbing • Othello becomes a perpetrator of misogynistic abuse and oppression • Iago plays on Othello’s awareness of female stereotypes to inflame this misogyny against Desdemona • Othello acts on this misogyny with physical abuse and murder. 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 presentation of Othello. 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 race in the early 17th century • modern attitudes to race • attitudes to women and female behaviour in the early 17th century • modern attitudes to women and female behaviour • attitudes to Venice in the 17th century • Shakespearean tragedy (and/or Greek and Roman tragedy) • performances of the play presentation of race and/or women in other plays by Shakespeare (e.g. other tragedies, e.g. <i>Titus Andronicus</i>, <i>Macbeth</i>, <i>King Lear</i>).

Q4 (c)	“Set, as it is, in a time of international conflict, the main question at the heart of the play <i>Othello</i> is ‘Who or what is the real enemy?’” Discuss the play in the light of this statement. [48]
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 include: • Enemies, both of the state and the individual, are central to the play. • Candidates are likely to consider Iago and/or the Ottoman Turks as the principal enemies, but credit should be given for breadth and depth of discussion of any relevant issue. • 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 question of the enemy to the play as a whole. Candidates are free to discuss any different interpretations of enemies, as long as they consider how they are presented. Reward all valid interpretations. Candidates may choose to explore: • Iago declares himself to be an enemy of Othello at the outset of the play. • the threat of invasion of Cyprus by the Ottoman Turks motivates the move from the setting of Venice to Cyprus • the Duke and senators are keen to resolve Brabantio’s complaints in order to employ Othello against the Turkish enemy • when the threat from the external enemy is removed by the storm, dramatic focus changes to the unseen enemy within the camp, Iago • from a religious or metaphysical perspective, the devil is the enemy of mankind • racism could be seen as an enemy of the state – certainly of Othello • sexism and misogyny are also clearly enemies of civilisation and order • late Elizabethan England saw Spain as an enemy, and Iago is a Spanish name. 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: different enemies in a time of international 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: • the Venetian wars against the Ottoman Turks in the 1570s and the conflict between England and Spain • attitudes to religion (Catholic and/or Protestant) in late Elizabethan England • the morality play tradition of Tudor England • Elizabethan and modern attitudes to race • Elizabethan and modern attitudes to women • other plays by Shakespeare (especially tragedies such as <i>Macbeth</i>, <i>King Lear</i>) • performances of the play.

The Tempest

Q5 (a)	By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 2, 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 include: • subjunctive mood, e.g. 'Had I plantation of this isle', 'And were the king on't, • rhetorical question 'what would I do?' • bathos 'He'd sow it with nettle seed', 'scape being drunk for want of wine' • anaphoric syntactic parallelism 'no kind of traffic...no name of magistrate...no use of metal...no occupation' • articulus (listing) of nouns: 'contract, succession/Bourn, bound of land, tilth', etc. 'Treason, felony,/Sword, pike, knife, gun...' • repetition 'all things' • noun phrase 'my innocent people' • bathetic nouns 'whores and knaves' • ironic imperatives 'Save his majesty!', 'Long live Gonzalo!' • punning on 'nothing' • metalinguistic commentary, e.g. 'The latter end of his commonwealth forgets the beginning', 'What a blow was there given!' • ironic adjectives 'sensible and nimble', 'brave' • subjunctive mood 'you would lift the moon...if she would continue'.
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: • King Alonso and the courtiers are responding to their new situation on the island • Shakespeare is developing the characterisation of the group of old world Europeans here • Gonzalo, the talkative old counsellor, articulates idealised attitudes towards the new world and colonisation • Antonio and Sebastian, malicious as ever, undercut his nobly-intended rhetoric with biting bathos and punning • Gonzalo's ideas are clearly impractical • Antonio and Sebastian are right about the contradiction in Gonzalo's speech, 'And yet he would be king on't' • Alonso is unable to join in as he is grieving for his lost son, Ferdinand.

Q5 (b)	“The comic characters in <i>The Tempest</i> convey a serious message about the problems of European society at the time.” Consider the presentation of Stephano and Trinculo in the light of this statement. [48]
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 include: - the comic characters play an important role in <i>The Tempest</i>. - candidates may take a range of possible approaches to this question, but they need to consider the ‘serious message’ of the comic characters in some way. Credit should be given for range and depth of response. - 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 role of the comic characters in the play as a whole. Candidates should consider how they are presented. Reward all valid interpretations. Candidates may choose to explore: - the way Act 2 Scene 2 mirrors the previous scene of attempted regicide - Trinculo sees Caliban as a means of making money: he seeks to exploit him - Stephano is constantly drunk, and encourages the others to indulge similarly - Stephano is deluded about his status, encouraging Caliban to see him as a king or even a god - Trinculo creates conflict because he is jealous of Stephano’s attention to Caliban - Trinculo and Stephano are easily encouraged to murder Prospero, echoing the attempted regicide of Antonio and Sebastian - both Stephano and Trinculo are beguiled and distracted by lavish clothes. 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 problems of European society in the Jacobean period. 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: - contemporary attitudes to the ‘New World’; early 17th century colonial ventures and related texts (e.g. essays of Michel de Montaigne) - attitudes to alcohol, Jacobean and modern - Renaissance attitudes to political power and authority - sumptuary laws in the Jacobean period - post-colonial theory - other Shakespeare plays (e.g. romances / late plays) - performances of the play.

Q5 (c)	“The ending of <i>The Tempest</i> leaves many unanswered questions for an audience.” In the light of this statement, discuss the significance of the final scene (Act 5 Scene 1 and Epilogue) to the play as a whole. [48]
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 include: • Act 5 Scene 1 is a long and structurally complex scene, which leaves several unresolved issues at the end of the play. • candidates may take a range of different approaches to this question, but credit should be given for breadth and depth of discussion. • 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 final scene of the play to the play as a whole. Candidates are free to discuss any relevant interpretations of the scene as long as they consider how these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • Ariel inspires Prospero to have mercy on the erring courtiers • morally dubious elements in Prospero’s long soliloquy ‘Ye elves of hills...’ suggest that he may have misused his power at times • Antonio does not speak to Prospero: his attitude to his misdeeds is unclear • the game of chess could signify political or marital conflict • Miranda’s perception of the courtiers is naïve and ironic • what does Prospero do with Caliban, who he calls ‘mine’? • the Epilogue suggests Prospero’s complete powerlessness. 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: an audience’s response to the final scene. 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 utopian vision (e.g. Thomas More’s <i>Utopia</i>; Michel de Montaigne essays) • Renaissance and modern attitudes to power and authority • post-colonial theory • Shakespeare’s biography • other Shakespeare plays (e.g. romances, late plays) • performances of the play.

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		

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	“Although George and Nick are shown to suffer, it is Martha and Honey who are presented as the real victims in <i>Who's Afraid of Virginia Woolf?</i>” To what extent do you agree with this view? [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Gender issues are important in the play. • Candidates may approach the question in a variety of possible ways, but they need to address the roles of Martha and Honey in particular. 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 presentation of the characters Martha and Honey, their victimhood or otherwise. Candidates are free to discuss different interpretations of these ideas as long as they consider how Albee presents them in the play. Reward all valid interpretations. Candidates may choose to explore: • George has clearly experienced pain in his life, but he has a career, even if it is not particularly successful • there is less evidence for Nick's suffering, as he seems rather insensitive and shallow • Honey's name suggests she may be seen as an object of the male gaze • Martha is clearly very intelligent, but her life has been limited to the role of a daughter and wife • Nick reveals that his main reason for marrying Honey was her large family inheritance • both Honey and Martha are childless • Martha is deeply pained by the loss of the illusion of the son. 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 victimhood of women in American society. 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: • audience responses (1960s and/or now) • American middle class life • the American Dream • the oppression of American women • the oppression of “unsuccessful” men • mid- 20th century politics – e.g. the Cold War • influence of other theatrical movements at the time (e.g. absurdism, Artaud).

Q7	“Fear is at the heart of the play.” In the light of this comment, discuss the significance of the title <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. • The title of the play is enigmatic but much discussed. • Candidates may take a range of possible approaches to the question, but credit should be given for range and depth of analytical points. • 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 title to the play as a whole. Candidates are free to discuss different interpretations of the title as long as they consider how Albee presents it in the play. Reward all valid interpretations. Candidates may choose to explore: • the title refers to the early 20th century experimental writer, so is likely to be an intellectual joke, as the characters are at an American university. • the pun was heard at the party they have just left, but we do not know its context. • it is a pun on ‘Who’s Afraid of the Big, Bad Wolf’, a children’s song • the characters are ‘afraid’ of having the truth revealed about their lives • Albee shows their different strategies for hiding their truths, and different reactions to their revelations. • the writer Virginia Woolf revealed what was really going on in the minds of her characters • the lack of obvious connection between the title and the play’s characters may suggest the influence of the theatrical movement absurdism. 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 title 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: • the life and work of Virginia Woolf • attitudes to social behaviour then and now (USA and UK) • the American Dream • relevant connections to Albee’s biography • influence of other theatrical movements at the time (e.g. absurdism, Artaud) • 21st century values and attitudes (UK and USA).

Alan Bennett: *The History Boys* (Faber)

Q8	“Although it is a modern play, social attitudes have changed since the writing of <i>The History Boys</i>.” Discuss the play in the light of this statement. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • The play poses questions about prominent social issues today. • Candidates may take a range of possible approaches to this question, but credit should be given for range and depth of responses. • 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 social issues raised in the play as a whole. Candidates are free to discuss different interpretations of the social issues as long as they consider how Bennett presents them within the play. Reward all valid interpretations. Candidates may choose to explore: • the different teaching methods of Hector and Irwin, and teaching methods today • Hector’s sexual abuse of the boys and its presentation – sympathy or otherwise for Hector; the age of the boys. • Dakin’s reported behaviour with Fiona • Dakin’s attitude to Fiona and its presentation (e.g. Fiona has no voice) • aspects of the play that do align with more recent social attitudes • the presentation of truth and ‘spin’ in political and educational life • the presentation of Mrs. Lintott, and the role of women in society. 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: social attitudes then and now. 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: • social values of the 1980s, 2000s and now, particularly attitudes towards sexual abuse and the role of women • social values of the 21st century (commercialisation and targeting) • the rise of advertising and PR; the “post-truth” society • relevant aspects of Bennett’s political views and biography • the film of <i>The History Boys</i> • performances of the play.

Q9	“Because of his social class, Rudge is a significant figure in <i>The History Boys</i>.” Consider the presentation of Rudge 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. • Rudge could be seen as a secondary character, but one that carries considerable significance in the play. • Candidates may take a range of approaches to the question, but credit should be given for range and depth of response. • 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 Rudge in the play as a whole. Candidates are free to approach the question in any way, provided they explore the presentation of the character Rudge and his social class. Reward all valid interpretations. Candidates may choose to explore: • Rudge is of a lower social class than the rest of the boys, who are middle class • Bennett presents Rudge as a figure of contrast to the other boys • Rudge’s language is different from the other boys’ • Bennett often gives Rudge a humorous, bathetic impact • the headmaster’s expectations of Rudge’s success reveal the narrowmindedness and prejudice of the education system • Rudge is given a place at Oxford largely because of his sporting prowess • Rudge’s later life involves building affordable homes. 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, Rudge’s social class. 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 British class system and attitudes to it • attitudes to education in the 1980s and 21st century • the public school system and Oxbridge selection process • changes to the British education system in the 1980s: the National Curriculum, League Tables, targets • the film of <i>The History Boys</i> • performances of the play.

Brian Friel: *Translations* (Faber)

Q10	“A spring morning. 1798. Going into battle. Do you remember, James?” Explore the presentation of memory and the past 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 centrally concerned with attitudes to the past. • Candidates may approach the topic through individual characters, but credit should be given for breadth and depth of response. • 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 memory and the past in the play as a whole. Candidates may discuss any different interpretations of the themes as long as they consider how they are presented. Reward all valid interpretations. Candidates may choose to explore: • the British Ordnance Survey project is removing the placenames associated with the memories of the Irish residents • Jimmy, and to some extent Hugh, both live in the past • Manus is influenced by the memory of his accidental injury by his father • the use of Latin in the schoolroom is significant, as Latin is a dead language • Hugh's memories of 1798 suggest that he and Jimmy were once politically active • for audiences (both British and Irish) the whole play is about significant events of the past • the Great Famine of 1845 is ironically foreshadowed in the play yet is a deeply significant historical event in the past of audiences now. 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: memory, and the historical and political aspects of the past. 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 Ordnance Survey project of 1833 • 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’s advocacy of bilingualism at the time the play is set • the migration of Irish people and the Great Famine • performances of the play.

Q11	“And the word <i>exogamein</i> means to marry outside the tribe. And you don’t cross those borders casually – both sides get very angry.” Consider the importance of these lines to the whole of the play <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. - Boundaries and borders are significant in the play. - Candidates may take a variety of approaches to the question, not necessarily confined to the topic of marriage but there should be some definition of the borders in question. Strong responses will consider a range of different aspects of these lines, and their significance in the play. - 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 presents borders and boundaries, tribal and otherwise, 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 relationship between Maire and Yolland is presented as a serious problem - the Maire and Yolland scene in Act 2 presents a symbolic border crossing in the ‘leap across the ditch’ - in Act 3, Yolland is likely to have been abducted by the Donnelly twins, representatives of early forms of Irish national activism - Owen can be seen to have crossed a border by leaving his community and going to Dublin to work - Owen decides not to return to Dublin in Act 3 - the use of the English language is seen by some characters as a crossing of the borders of Irish identity. 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: social and political boundaries and borders in 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: - the history of the Irish language and the Ordnance Survey project in the early 19th century - the history of English colonisation in Ireland and resistance to it (the Irish Rebellion, the IRA etc.) - the play’s first performance in 1980, against a background of “The Troubles” - relevant aspects of Friel’s biography - the hedge schools of Ireland and the introduction of English speaking National Schools “The Liberator” Daniel O’Connell’s advocacy of bilingualism at the time the play is set - performances of the play.

Q12	Discuss the presentation of men and women 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. • Gender is clearly a significant aspect of the play. • Candidates may take a range of possible 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 may take a range of different approaches to this question, but they need to consider how Samuels presents men and women in the play as a whole. Reward all valid interpretations. Candidates may choose to explore: • the four central characters in the play are women • Eva/Evelyn's father is absent, and Lil is a single parent • Having all female characters invites comparison between Helga and Lil and Eva/Evelyn and Faith • all the threatening characters are men • The Ratcatcher, Border official, English Organiser, Postman and Station Guard are often played by the same actor • Diane Samuels had two male sons, but chose to focus on female experience • motherhood is particularly significant in the Jewish faith. 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 presentation of gender. 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 and 1939 • 20th century and modern attitudes to gender • German Jewish identity; Judaism in the mid-20th century and now; modern attitudes to Jewishness/Judaism • the Christian religion • 21st century attitudes to identity • expressionism in the theatre (e.g. Strindberg) • performances of the play.	

Q13	“Eva’s culture shock on arriving in the UK is made worse by the fact that Helga and Lil are so different.” Discuss the presentation of Helga and Lil in the light of this statement. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • Helga and Lil are two of the central characters in the play. • Candidates should consider the presentation of these two characters in detail. Credit should be awarded for depth and range 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 the presentation of Helga and Lil in the play as a whole. They may take a range of different approaches to the question, but they should consider how Samuels presents these characters. Reward all valid interpretations. Candidates may choose to explore: • Helga is an upper middle class German woman • Lil is a working class northern English woman • Helga is Jewish, while Lil is Christian • Helga had taught her daughter that smoking is bad for you, whereas Lil smokes, and allows the young Eva to do so, too • the competing claims of the different religions of the women make life very difficult for Eva/Evelyn • both women are devoted mothers to Eva/Evelyn, but express it in different ways • Helga has a wider family around her in Germany (before the Nazi takeover), whereas Lil is presented as being on her own. 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 differences between Helga and Lil. 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 and 1939 • German Jewish identity • The British class system • Judaism in the mid-20th century and now • Christianity • 21st century attitudes to identity • performances of the play.

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

Q14	“Although they live in a society where men have power, none of the male characters in <i>Cat on a Hot Tin Roof</i> seem happy or fulfilled.” Discuss the play in the light of this statement. [48]
AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. • The male characters in the play are central to its significance. • Candidates are likely to discuss individual characters, but more ambitious responses will consider more widely what the play may be saying about the society as a whole. • 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 the men in the play. Candidates are free to offer different interpretations of the presentation of fear as long as they consider how it is established for an audience. Reward all valid interpretations. Candidates may choose to explore: • Brick’s unhappiness in his marriage • Brick’s professional failure • Brick’s probable closet homosexuality and the reasons for his reluctance to ‘come out’. • Big Daddy’s considerable wealth and power, but his unhappy marriage • Big Daddy’s cancer, and attitudes to it • Gooper’s professional success • Gooper’s conflict with his wife and brother. 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: men in mid-20th century American society. 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. materialism and the nuclear family • attitudes to homosexuality in mid-20th century America • 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 • 21st century audience attitudes to gender and homosexuality • performances of the play.

Q15	Williams describes Big Mama as “like a Japanese wrestler” and “wearing at least half a million in flashy gems”. In what ways does the character Big Mama contribute to our understanding of the social world 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. • Big Mama is an important character in the play. • Candidates are likely to discuss Big Mama’s speech and behaviour, but responses should also consider the connection between the character and the social world of the play. • 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 Big Mama in the play as a whole. Candidates are free to offer different interpretations of the character as long as they consider how the meanings are established for an audience. Reward all valid interpretations. Candidates may choose to explore: • Big Mama behaves like a powerful matriarch • she is very wealthy, as she and her husband are the owners of a huge plantation • Big Mama is criticised and loathed by her husband for her looks and bossy behaviour • she is criticised by Big Daddy for her materialistic attitudes • she is the focus of dramatic irony, as one of the last to know about the reality of Big Daddy’s cancer • she finds it difficult to face the truth • she criticises Maggie for her failure as a wife and mother. 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 social world of mid-20th century America. 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. materialism and the nuclear family • attitudes to women and female roles in mid-20th century America and modern times • the taboo of homosexuality in 1950s America • mid-20th century attitudes to death and disease • relevant aspects of Williams’ biography • 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		

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