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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2023**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

# GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

## COMPONENT 2: DRAMA

### SUMMER 2023 MARK SCHEME

#### 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 **Monday 3 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

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
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

<b>Q1 (a)</b>	<b>By focusing closely on the linguistic and literary techniques used, explore the significance of this extract from Act 4, Scene 2. [24]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Antony's interrogatives "He will not fight with me, Domitius?"; "Why should he not?"; "Woo't thou fight well?"</li> <li>• Enobarbus' parallelism "twenty times/twenty men"</li> <li>• Antony's parallelism "Or I will live/Or bathe my dying honour"</li> <li>• metaphor "my dying honour"</li> <li>• imperative verbs "come on"; "Call forth" "let's" "Give me" "wait", "Scant", "make"</li> <li>• past perfect aspect "Thou hast been" "You have serv'd" "kings have been"</li> <li>• comparative clause "as much of me / As when mine empire..."</li> <li>• Antony's heavy use of first-person pronouns and determiners, e.g. "I", "me", "my"</li> <li>• Similes "as one that takes his leave" and "like a master married to your good service"</li> <li>• modal verbs "I wish I <u>could</u>" "that I <u>might</u> do you service"</li> <li>• modal adverbs "May be" "Haply" "Perchance"</li> <li>• alliteration "made so many men", "master married", "Tend me tonight two hours", "Grace grow"</li> <li>• assonance "mangled shadow"</li> <li>• repetition of familiar second person plural pronouns to servants "thou" and plural "you", with determiners "thy" and "your"</li> <li>• vocatives "my good fellows", "mine honest friends", "my hearts"</li> <li>• spondees "Grace grow" "these drops fall"</li> <li>• antitheses "life" vs "death", "my household servants" vs "kings [have been your fellows]"</li> <li>• complex antitheses/paradox "Or I will live/Or bathe my dying honour...make it live again".</li> </ul>
<b>AO2</b>	<p>This extract presents important dramatic and linguistic effects to the audience. Candidates should explore <b>how</b> Shakespeare creates these effects.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Antony's naivety expecting Caesar to fight him single-handed</li> <li>• the poignant valedictory tone – Antony knows he is nearing his end</li> <li>• dramatic irony as Enobarbus has just decided (at the end of Act 3) to leave Antony.</li> <li>• possible parallels with the Last Supper in the New Testament</li> <li>• Antony calls for another epicurean feast in Egypt, but contrasting in mood with previous ones</li> <li>• sympathy created for Antony here</li> <li>• Antony's humility and kindness</li> <li>• Antony's reversal of tone in the final speech.</li> </ul>

<b>Q1 (b)</b>	<b>“Enobarbus is the most important character for the audience in <i>Antony and Cleopatra</i>.” Consider the dramatic functions of Enobarbus in the play. [48]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Enobarbus is a structurally central character.</li> <li>• Candidates may discuss Enobarbus’ character, but there should be focus on dramatic functions.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the dramatic significance of the character Enobarbus for the play as a whole.</p> <p>Candidates are free to discuss any different interpretations of the theme as long as they consider <b>how</b> these issues are explored.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Enobarbus is Antony’s right-hand man and closest follower, perhaps paralleling Charmian’s closeness to Cleopatra (and Menas to Pompey)</li> <li>• his dialogues with Antony reveal background information for the audience</li> <li>• his language is rich and articulate</li> <li>• he functions like a choric figure, commenting on the actions of Antony, Cleopatra and Caesar</li> <li>• his soliloquies and asides create a bond with the audience</li> <li>• he is a truth-teller, with whom the audience align themselves</li> <li>• his warning against Cleopatra’s involvement in the battle at Actium proves very true</li> <li>• his rational decision to desert Antony is the means by which Antony’s generosity and big-heartedness are revealed</li> <li>• his deep regret for his betrayal is very moving.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question: the importance of Enobarbus for audiences.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the nature of Shakespeare’s theatre and stages</li> <li>• tragic form (Greek and Renaissance)</li> <li>• performances of the play</li> <li>• the New Testament</li> <li>• other Shakespeare plays (e.g. Roman plays or tragedies).</li> <li>• Roman history, especially Plutarch’s <i>Lives</i> (trans. North), the play’s source.</li> </ul>



Q1 (c)	<p><b>“There is nothing for an audience to admire in the play <i>Antony and Cleopatra</i> as all the characters suffer from delusion, failure and error.” To what extent do you agree with this view? [48]</b></p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Candidates should discuss relevant examples of delusion, failure and error in the play, along with any admirable qualities in the characters, if found, and evaluate possible audience responses. More ambitious responses might discuss the possible ambivalence and complexity of audience reactions.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>
AO2	<p>Candidates need to show understanding of delusion, failure and error in the play as a whole, along with any admirable qualities found. Candidates are free to discuss any different interpretations of the view as long as they consider <b>how</b> these issues are presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Antony’s error is clear from the very first scene. He is deluded often, for example about his attachment to Cleopatra, and her role in the battle at Actium</li> <li>• Antony’s failures are numerous, particularly perhaps at Actium, and his failure to die honourably, in true Roman fashion</li> <li>• Cleopatra’s irrationality and reversals of mood can be seen as delusions and errors</li> <li>• Pompey fails to gain power and avenge his father</li> <li>• many political actions fail, for example the reconciliation of the triumvirate and the marriage of Antony and Octavia</li> <li>• Enobarbus sees his desertion of Antony as a profound error</li> <li>• admiration may be invited for Antony’s generosity of spirit and courage</li> <li>• Antony and Cleopatra’s relationship perhaps invites admiration for its intensity and passion</li> <li>• Caesar’s cold, calculating successes invite warmth (if not admiration) for those he conquers.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus of the question: responses of audiences to the behaviour of the play's characters.

**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 modern attitudes to women and gender
- Renaissance attitudes to government and politics
- the nature of Shakespearean tragedy
- Machiavelli's work *The Prince*
- performances of the play
- other Shakespeare plays (e.g. Roman plays or tragedies).

## King Lear

<b>Q2 (a)</b>	<b>By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 5, Scene 1. [24]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• lexis of action and conflict throughout, e.g. “go” “go”, “overtake”, “fight” “produce a champion” “draw up your powers”</li><li>• Regan’s interrogative “Sister, you’ll go with us?” and Goneril’s monosyllabic negative “No.”</li><li>• Edgar’s imperatives “ope”, “let”, “let”</li><li>• contrasting lexis of noun phrases “man so poor” and “a champion that will prove what is avouched there”, both Edgar himself</li><li>• Edgar’s conditional clauses “If e’er your Grace had speech with man so poor” “If you have victory...If you miscarry”</li><li>• passive voice “I was forbid it”</li><li>• Edmund’s imperative to Albany “draw up”</li><li>• deixis of Edgar’s “<u>this</u> letter”, “avouched <u>there</u>” and Edmund’s “<u>Here</u> is the guess”, both referring to written documents</li><li>• Edmund’s soliloquy</li><li>• Edmund’s simile “as the stung are of the adder”</li><li>• rhetorical questions “Which one shall I take?” “Both? One? or neither?”</li><li>• lexis of appetite “enjoy’d”</li><li>• spondee “makes mad”</li><li>• calculating, rationalistic lexis “hardly shall I carry out my side” “Now then” “which being done”, “my state/Stand on me to defend”</li><li>• Edgar’s two “if” clauses and Edmund’s “if” clause create anticipation, drama</li><li>• parallel infinitive verbs “to defend” “to debate”</li><li>• rhyming couplet “state/debate” suggests closure.</li></ul>

**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:

- there is conflict at many levels: the battles about to be engaged; between Goneril and Regan, and tacitly between Edmund and Albany
- there are signs throughout this extract that we are nearing the play's climax
- Edgar is on the verge of revealing his true identity and taking revenge on Edmund, creating excitement and anticipation
- Edmund is attempting to dominate Albany
- we know that "The enemy" is Cordelia and the King of France
- Edmund's Machiavellian soliloquy is another in a sequence of several where he shares his thoughts with an uncomfortable audience
- Edmund demonstrates his total lack of feeling or care for anyone other than himself
- Edmund reveals that he intends to use Albany then have him killed by Goneril
- Edmund's declaration that he intends to kill Lear and Cordelia creates considerable tension.

<b>Q2 (b)</b>	<b>“The principal source of the tragedy in <i>King Lear</i> is blindness.” Consider the play in the light of this statement. [48]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Blindness is a central theme in the play.</li> <li>• Candidates are likely to focus on Lear’s blindness, but more ambitious responses will consider both its occurrence in other characters and also the generic implications of this theme.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the significance of blindness in the play. Candidates are free to discuss different interpretations of blindness, as long as they consider how those readings have been constructed.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Lear’s blindness to the nature of his daughters</li> <li>• Lear’s blindness to the needs of the kingdom (for unity not division; to the needs of the poor, for example)</li> <li>• Gloucester’s metaphorical blindness (to the nature of Edmund, and his own lack of care and tact towards him; to the nature of Edgar)</li> <li>• Gloucester’s literal blindness</li> <li>• blindness as the hamartia of the play’s tragic hero</li> <li>• Gloucester as parallel tragic hero, also with blindness as his hamartia</li> <li>• the impact of the blinding of Gloucester on stage</li> <li>• the awareness (or anagnorisis) arising from the suffering blindness causes.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question: the play’s tragic genre.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the structure of Shakespearean tragedy</li> <li>• Greek tragedies (e.g. by Sophocles, Aeschylus)</li> <li>• Jacobean/Renaissance attitudes to blindness</li> <li>• Jacobean/Renaissance attitudes to politics, power and family relations</li> <li>• modern attitudes to the above</li> <li>• other Shakespeare tragedies (e.g. <i>Macbeth</i>, <i>Othello</i>).</li> </ul>

Q2 (c)	<p><b>“The weakness of the loyal and truthful characters in <i>King Lear</i> leaves nothing for an audience to admire.” To what extent do you agree with this view?</b></p> <p style="text-align: right;"><b>[48]</b></p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Candidates should select relevant supporting material to demonstrate the effect of the weakness of the loyal and truthful characters in the play.</li> <li>• Candidates are likely to focus particularly on Cordelia perhaps, but more ambitious responses will range widely across the group of several possible such characters, and discuss their cumulative effect.</li> <li>• 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.</li> </ul>
AO2	<p>Candidates need to show understanding of the significance for an audience of the loyal and truthful characters in the play as a whole. Candidates are free to discuss any different interpretations of these characters, as long as they consider <b>how</b> they are presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Cordelia’s refusal in Act 1</li> <li>• Kent’s conflict with Lear in Act 1, and later support for him</li> <li>• Edgar’s victimisation by Edmund</li> <li>• the Fool’s disappearance after Act 3.</li> <li>• Albany’s weakness</li> <li>• the defeat of Cordelia/France’s invasion</li> <li>• the deaths of Cordelia and Lear in the final act</li> <li>• the ending of the play.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question: the effect of the weakness of certain characters for an audience.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the 1681 revision of the play by Nahum Tate; its dominance for a century and a half</li> <li>• Shakespearean/Renaissance tragic form/structure</li> <li>• ancient Greek tragedy (including Aristotle)</li> <li>• drama post 1900 and its audiences, e.g. Samuel Beckett</li> <li>• performances of <i>King Lear</i></li> <li>• life in early 17<sup>th</sup> century England</li> <li>• other plays by Shakespeare (e.g. tragedies such as <i>Macbeth</i>, <i>Othello</i>)</li> </ul>

**Much Ado About Nothing**

<b>Q3 (a)</b>	<b>By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 5, Scene 4. [24]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• third person references to Hero, e.g. “she”, “her”</li> <li>• vocative “Sweet”</li> <li>• frequent parallelisms: “And when I liv’d/And when you lov’d”; “They swore that you were almost sick for me”/“They swore that you were well-nigh dead for me”;</li> <li>• imperative “<u>let</u> wonder seem familiar”, “<u>let</u> us presently”</li> <li>• modal verb expressing authority: “that you <u>shall</u> not”</li> <li>• alliteration “<u>d</u>ied <u>d</u>efil’d”</li> <li>• assonance “<u>d</u>ied <u>d</u>efil’d”</li> <li>• antitheses, e.g. “She died...whiles her slander liv’d”; “died defil’d...I do live”</li> <li>• pararhyme “liv’d” / “lov’d”</li> <li>• exclamatives “Another Hero!”; “The former Hero! Hero that is dead!”</li> <li>• assonance “<u>l</u>ov’d..<u>o</u>ther <u>h</u>usband”</li> <li>• repetition/echoing of lines: “Do you not love me? /Why, no more than reason”; “Do you not love me?/Troth, no more than reason”; “Why then...deceived”/“Why then...much deceived”; “you love the gentleman”/“he loves her”</li> <li>• stichomythia, e.g: “They swore that you were almost sick for me.”/“They swore that you were well-nigh dead for me.”</li> <li>• assonance “<u>f</u>riendly <u>r</u>ecompense”</li> <li>• deixis: “<u>This</u> same is she”; “For <u>here’s</u> a paper”</li> <li>• assonance “halting sonnet”</li> <li>• spondaic noun phrase “his <u>own pure brain</u>”.</li> </ul>
<b>AO2</b>	<p>This extract presents important dramatic and linguistic effects to the audience. Candidates should explore <b>how</b> Shakespeare creates these effects.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• this is the final scene of the comedy, and the repetitive, echoing and paralleling speeches suggest balance, harmony and completeness</li> <li>• this is the revelation of Hero’s ‘rebirth’ to Claudio and Don Pedro</li> <li>• the ladies are masked until the stage direction “Unmasking”.</li> <li>• Hero is discussed in third person; Beatrice is not.</li> <li>• Claudio offers his veiled bride the option of rejecting him, with “if you like of me”</li> <li>• Claudio is being held to account, taking Hero ‘unseen’</li> <li>• Hero’s own assertion of her chastity (in her own voice)</li> <li>• Hero’s paralleling of her life and her chastity</li> <li>• the contrast between the two pairs of lovers</li> <li>• the return of Benedick and Beatrice’s sparring banter is comforting: normality is restored.</li> </ul>

<b>Q3 (b)</b>	<b>“In <i>Much Ado About Nothing</i>, Shakespeare invites his audience to question the value of honour.” Discuss the play in the light of this view. [48]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Honour is a prominent theme in the play.</li> <li>• Candidates are likely to focus on the challenge to Hero’s honour, but more ambitious responses will range more widely, considering the different aspects of male honour as well.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of honour in the play as a whole. Candidates are free to discuss any different interpretations of honour, as long as they consider <b>how</b> it is presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the initial focus on male military honour (Claudio)</li> <li>• Leonato is honoured to be receiving Don Pedro as his guest</li> <li>• chastity is equated with honour</li> <li>• Hero’s honour is questioned although she is the silent, compliant female</li> <li>• Beatrice is the ‘shrew’, yet her honour is never questioned</li> <li>• Claudio’s rejection and humiliation of Hero because his honour is wounded</li> <li>• Claudio and Don Pedro are easy to deceive, quick to accuse</li> <li>• male defence of ‘honour’ brings humiliation, suffering</li> <li>• Benedick’s challenge of Claudio unites male honour codes with defence of Hero’s honour.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question: the value of honour.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Renaissance and modern attitudes to male honour</li> <li>• Renaissance and modern attitudes to gender and sexuality</li> <li>• the courtly love tradition</li> <li>• Shakespeare’s sources for the play (Ariosto, Bandello)</li> <li>• Shakespeare’s other plays (e.g. comedies, romances)</li> <li>• performances of the play.</li> </ul>



Q3 (c)	<p><b>Consider the different ways in which Elizabethan and modern audiences might respond to Shakespeare’s presentation of women in <i>Much Ado About Nothing</i>. [48]</b></p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The treatment of women in society is a central preoccupation of the play.</li> <li>• Candidates are likely to focus on the presentation of Hero, but credit should be given for discussion of audience responses to a wider range of female characters in the play.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>
AO2	<p>Candidates need to show understanding of the presentation of women in the play as a whole. Candidates are free to discuss any different interpretations of the presentation of women, as long as they consider <b>how</b> these issues are explored.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Beatrice challenges, interrupts, talks ‘shrewishly’</li> <li>• Beatrice’s chastity is not questioned, despite her ‘shrewish’ behaviour</li> <li>• attitudes to compliant, silent, passive women (Hero)</li> <li>• attitudes to women who assert themselves (Beatrice)</li> <li>• Beatrice’s inability to act to defend Hero – depends on a man</li> <li>• Beatrice’s acceptance of Benedick in marriage</li> <li>• Margaret’s complicity or otherwise in the deception</li> <li>• attitudes to the ending of the play.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question: the presentation of women.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• attitudes to female loquacity and “shrewishness”, as indicative of sexual licence, for example</li> <li>• features of the Renaissance European patriarchy</li> <li>• attitudes to marriage, then and now</li> <li>• Castiglione’s <i>The Book of the Courtier</i></li> <li>• the courtly love tradition</li> <li>• treatment of these issues in other Shakespeare plays</li> <li>• performances of the play.</li> </ul>

## Othello

<b>Q4 (a)</b>	<b>By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 5, Scene 2. [24]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Othello’s repeated exclamatives “O fool! fool! fool!”</li> <li>• Lodovico’s deontic modal verb “You <u>must</u> forsake”</li> <li>• declaratives “Your power and command is taken off, / And Cassio rules in Cyprus”, “You shall close prisoner rest...” all with performative function</li> <li>• alliteration “cunning cruelty”</li> <li>• imperative verbs “Come, bring”</li> <li>• Othello’s minimising phrase “a word or two”, avoiding threat to listeners</li> <li>• grand style of Othello’s speech contrasts “a word or two”</li> <li>• determiner “<u>some</u> service”</li> <li>• alliteration “state some service”, “melting mood”, “wisely”/“well”</li> <li>• caesuras after “No more of that.”, “ought in malice.”, “med’cinable gum.”</li> <li>• imperatives “<u>speak</u> of me”, “nothing <u>extenuate</u>”, “<u>set</u> down”, “<u>Set</u> you down” mitigated by “I pray you”</li> <li>• modal verb “Then <u>must</u> you speak”</li> <li>• syntactic pairs “not wisely but too well”; “not easily jealous, but being wrought/Perplex’d in the extreme”</li> <li>• similes “Like the base Indian” “as fast as the Arabian trees /Their med’cinable gum”</li> <li>• spondee “<u>base</u> <u>Indian</u>”</li> <li>• metaphor of “threw a pearl away...tribe”</li> <li>• assonance of “subdu’d”, “unused”, “mood”</li> <li>• grand style epithets “subdu’d”, “melting”, “med’cinable”, “malignant” “turban’d” “circumcised”</li> <li>• lexical set of non-European references “Indian”, “Arabian” “Aleppo”</li> <li>• deixis “thus”.</li> </ul>
<b>AO2</b>	<p>This extract presents important dramatic and linguistic effects to the audience. Candidates should explore <b>how</b> Shakespeare creates these effects.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• this is the final scene, with the denouement of the plot and Othello’s final speech</li> <li>• Iago is silent throughout</li> <li>• Lodovico’s commands are made redundant by Othello’s suicide</li> <li>• Othello’s diminutive “A word or two” contrasts with the considerable importance of the grand style speech</li> <li>• Othello’s ‘music’ returns</li> <li>• Othello, the great general, is humiliated at first here, but regains his dignity through his speech</li> <li>• this speech could be seen as Othello’s anagnorisis</li> <li>• Othello sees himself as both the outsider/Turk and the vanquisher of the Turk</li> <li>• Othello says he was “not easily jealous” – does the audience agree?</li> </ul>

<b>Q4 (b)</b>	<b>“Emilia is the real hero of this tragedy.” Consider the presentation of Emilia in <i>Othello</i>. [48]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Although Emilia is not one of the three primary characters in the play, her actions in the final act are arguably heroic.</li> <li>• Candidates are free to explore different interpretations of the character Emilia. More ambitious responses will evaluate the question of her heroism.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the significance of the character Emilia to the play as a whole. Candidates are free to discuss any different interpretations of the character as long as they consider <b>how</b> they are presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Emilia’s appearance only from Act 2 onwards, in Cyprus</li> <li>• Emilia’s role as companion/servant to Desdemona, and her relationship with her</li> <li>• the contrasts between Emilia and Desdemona</li> <li>• Emilia’s relationship with her husband, Iago</li> <li>• Emilia’s stealing of the handkerchief from Desdemona</li> <li>• Emilia’s attitude to men, and to male/female relationships</li> <li>• Emilia’s courage and self-sacrifice in the final act</li> <li>• the conventional concept of ‘hero’ in a classical tragedy.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question: audience responses to Emilia.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• attitudes to women in Jacobean and modern times</li> <li>• attitudes to social class in Jacobean and modern times</li> <li>• Shakespearean tragedy (and/or Greek and Roman tragedy)</li> <li>• performances of the play</li> <li>• presentation of courageous females in other tragedies by Shakespeare</li> <li>• tragic heroes in other tragedies.</li> </ul>

Q4 (c)	<p><b>“The source of the tragedy is that Othello and Iago come from entirely different worlds.” Consider the play <i>Othello</i> in the light of this statement.</b> [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The contrast between Othello and Iago is clear throughout the play.</li> <li>• Candidates are likely to discuss Othello and Iago and their relationship, but should discuss the tragic genre or the different ‘worlds’ for context credit. However more ambitious answers will evaluate whether their differences are ‘the source of the tragedy’.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis</li> <li>• 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</li> </ul>
AO2	<p>Candidates need to show understanding of the ‘different worlds’ of Othello and Iago to the play as a whole. Candidates are free to discuss any different interpretations of these aspects of the play, as long as they define ‘the worlds’ under discussion and consider <b>how</b> they are presented. Where candidates are unable to define ‘the worlds’, they are unlikely to achieve higher than a Band 2 mark.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Othello comes from African nobility, an origin which becomes increasingly evident from Act 3 onwards.</li> <li>• Othello has had a rich, colourful and sometimes painful life of slavery, seafaring travel and warfare</li> <li>• Othello has converted to Christianity</li> <li>• Othello is highly respected and valued by the Venetian rulers</li> <li>• Othello does not know Venice or Venetians well</li> <li>• Iago is a lower-class Venetian soldier</li> <li>• Iago has a Spanish name and could be considered as an outsider</li> <li>• Iago has fought alongside Othello as his ensign</li> <li>• Iago’s inner world prioritises ‘wit’ over feeling</li> <li>• Othello is a man of deep feelings.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question: the tragic genre; the different ‘worlds’ of the two characters.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Renaissance and modern perceptions of Africa and Africans</li> <li>• Venetian society in the 17<sup>th</sup> century</li> <li>• attitudes to the military then and now</li> <li>• Greek tragic form and structure (e.g. Sophocles, Aeschylus)</li> <li>• Wars of the 16<sup>th</sup> century</li> <li>• Niccolò Machiavelli’s <i>The Prince</i></li> <li>• other plays by Shakespeare (especially tragedies such as <i>Macbeth</i>, <i>King Lear</i>)</li> <li>• performances of the play.</li> </ul>

## The Tempest

<b>Q5 (a)</b>	<b>By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 1, Scene 2. [24]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Miranda’s vocative “my dearest father”</li> <li>• Imperative verb “allay”</li> <li>• alliteration “wild waters”</li> <li>• assonance “stinking pitch”</li> <li>• simile “pour down stinking pitch”</li> <li>• anthropomorphic metaphor “mounting to the welkin’s cheek”</li> <li>• Exclamatives “O...suffer!”, “all to pieces!”, “O, heart!”, “O, woe the day!”</li> <li>• Spondees “<u>pour down stinking</u>” “Poor souls”, “good ship”</li> <li>• Subjunctive mood “Had I been any god of power, I would have...”</li> <li>• powerful, dramatic verbs “pour” “stinking”, “mounting”, “dashes”, “dash’d” “knock” “perish’d”, “sunk”, “swallow’d”</li> <li>• tonal contrast between Miranda and Prospero’s first speeches</li> <li>• vocatives “my dear one... my daughter”</li> <li>• spondees “<u>nought knowing</u>”, “full poor cell”, “no soul – No, not” “thou heard’st cry...thou saw’st sink”</li> <li>• Prospero’s negatives “No more”, “No harm”, “nothing”, “nought knowing”, “no greater”, “no, not so much...”</li> <li>• comparatives “better...greater”</li> <li>• imperative verbs “Lend”, “pluck”, “Lie”, “Wipe”, “have”, “Sit down”, “Obey, and be...”</li> <li>• parallelism “which thou heard’st cry, which thou saw’st sink”</li> <li>• heavily modified noun phrase “the direful spectacle of the wreck, which touch’d /The very virtue of compassion in thee”</li> <li>• assonance “hour’s now come”.</li> </ul>
<b>AO2</b>	<p>This extract presents important dramatic and linguistic effects to the audience. Candidates should explore <b>how</b> Shakespeare creates these effects.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Miranda’s first comment undermines the realism of the previous scene (the shipwreck), suggesting it is a performance of Prospero’s “art”</li> <li>• Miranda’s distress and compassion</li> <li>• Miranda’s possible implication of her father as “any god of power”</li> <li>• Miranda’s assertiveness and insistence</li> <li>• Prospero’s calm control</li> <li>• Prospero’s assertion that his actions were for her</li> <li>• Prospero’s references to the importance of that moment in time</li> <li>• Prospero’s wearing of his magic garment (to perform the shipwreck), then its removal.</li> </ul>

Q5 (b)	<p><b>“The love scene (Act 3, Scene 1) between Ferdinand and Miranda is usually ‘played for laughs’.” Consider the significance of the relationship between Ferdinand and Miranda in <i>The Tempest</i> for an audience. [48]</b></p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Ferdinand and Miranda’s relationship is central to the play’s plot.</li> <li>• Candidates should discuss the characters and their relationship, with some consideration of audience reaction.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis</li> <li>• 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.</li> </ul>
AO2	<p>Candidates need to show understanding of the significance of the relationship between Ferdinand and Miranda. Candidates should consider <b>how</b> the scene is presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Act 3, Scene 1, where their relationship is seen most fully, is the central scene of nine</li> <li>• Ferdinand is contrasted with Caliban (courtly lover versus would-be rapist)</li> <li>• Ferdinand behaves like a courtly lover</li> <li>• Miranda does not behave according to European cultural expectations of women</li> <li>• their love and selflessness contrast seriously with the selfishness of the courtiers</li> <li>• in Act 3, Scene 1 (their main scene) Prospero’s presence creates dramatic irony throughout</li> <li>• audiences may question the extent of Prospero’s influence in their feelings.</li> <li>• their relationship is a political alliance.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question: audience responses to the relationship between Ferdinand and Miranda.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the courtly love tradition</li> <li>• Renaissance attitudes to love and marriage</li> <li>• modern attitudes to love and marriage</li> <li>• classical and Renaissance pastoral</li> <li>• other Shakespeare plays (e.g. romances / late plays)</li> <li>• performances of the play.</li> </ul>

<b>Q5 (c)</b>	<b>“Antonio and Sebastian represent everything that is wrong with the old world of Europe.” Consider Shakespeare’s presentation of Antonio and Sebastian in the light of this statement. [48]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Antonio and Sebastian are important characters in the play.</li> <li>• Candidates should discuss the characters and their relationship, but more ambitious answers will consider the wider aspects of their presentation.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the significance of the presentation of the characters Antonio and Sebastian to the play as a whole. Candidates are free to discuss any relevant interpretations of the characters as long as they consider <b>how</b> these issues are explored.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Antonio and Sebastian’s introduction in the first scene</li> <li>• Prospero’s narrative to Miranda in Act 1 Scene 2</li> <li>• the way Antonio and Sebastian respond to their new surroundings in Act 2 Scene 1</li> <li>• the attempted regicide/fratricide in Act 2 Scene 1</li> <li>• the pairs of brothers (Prospero/Antonio; Alonso/Sebastian)</li> <li>• the way these characters react to the harpy</li> <li>• the comic mirroring of their exploitative behaviour (in Act 2 Scene 1) by the ‘low’ characters in the following scene</li> <li>• Miranda’s reaction on seeing these characters for the first time, in the final scene.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <b>how</b> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus of the question: the ‘old world’ of Europe.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• Renaissance utopian vision (e.g. Thomas More’s <i>Utopia</i>; Michel de Montaigne essays)</li> <li>• Renaissance attitudes to colonialism</li> <li>• Renaissance attitudes to power and authority</li> <li>• Renaissance and classical pastoral</li> <li>• post-colonial theory</li> <li>• other Shakespeare plays (e.g. romances, late plays)</li> <li>• performances of the play.</li> </ul>

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

Band	<b>AO1</b> <b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b> <b>(12 marks)</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>(12 marks)</b>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• thorough knowledge, understanding and insights gained from integrated study</li> <li>• sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>• accurate and precise use of terminology</li> <li>• effectively organised response</li> <li>• confident and fluent expression</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive analysis of how language choices, form and structure affect meaning</li> <li>• mature and assured reading of extract</li> <li>• confident understanding of and appreciation of Shakespeare's techniques</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• clear evidence of integrated study</li> <li>• purposeful use of terminology</li> <li>• clearly understands and applies relevant concepts and methods</li> <li>• coherent written expression</li> <li>• well organised response</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• sustained analysis of how language choices, form and structure affect meaning</li> <li>• thoughtful and sensible reading of extract</li> <li>• secure and sensible reading of implicit meaning</li> <li>• sound and sensible discussion of literary/linguistic features</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• some evidence of integrated study</li> <li>• reasonable use of terminology</li> <li>• some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>• generally coherent written expression</li> <li>• generally clearly organised</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>• some sensible reading of extract</li> <li>• some grasp of implicit meaning</li> <li>• some understanding of literary/linguistic features</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• limited evidence of integrated study</li> <li>• limited application of concepts and methods</li> <li>• irregular use of terminology</li> <li>• frequent lapses in clarity</li> <li>• response may lack organisation</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>• superficial analysis of texts</li> </ul>
<b>0</b>	<b>0 marks:</b> 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	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response</li> <li>confident and fluent expression</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of play</li> <li>confident understanding of and appreciation of Shakespeare's techniques</li> </ul>	<p style="text-align: center;"><b>22-24 marks</b></p> <ul style="list-style-type: none"> <li>perceptive, confident evaluation of impact of contextual factors in shaping the production of the play and influencing its reception</li> <li>confident grasp of overview</li> </ul>
			<p style="text-align: center;"><b>19-21 marks</b></p> <ul style="list-style-type: none"> <li>purposeful and sound discussion of the impact of contextual factors in the production and reception of the play</li> <li>clear grasp of overview</li> </ul>
3	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>purposeful use of terminology</li> <li>clearly understands and applies relevant concepts and methods</li> <li>coherent written expression</li> <li>well organised response</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful and sensible reading of play</li> <li>secure and sensible reading of implicit meaning</li> <li>sound and sensible discussion of literary/linguistic features</li> </ul>	<p style="text-align: center;"><b>16-18 marks</b></p> <ul style="list-style-type: none"> <li>sound awareness of the impact of contextual factors in the production and reception of the play</li> <li>secure grasp of overview</li> </ul>
			<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>sensible awareness of the impact of contextual factors on the production and reception of the play</li> <li>reasonable grasp of overview</li> </ul>
2	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>reasonable use of terminology</li> <li>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>generally coherent written expression</li> <li>clearly organised</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>some sensible reading of play</li> <li>some grasp of implicit meaning</li> <li>some understanding of literary/linguistic features</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>some awareness of the impact of contextual factors on the production and reception of the play</li> <li>some grasp of overview</li> </ul>
			<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>some awareness of influence of contextual factors but may not be linked effectively to production/reception of the play</li> <li>attempts to grasp overview</li> </ul>
1	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts and methods</li> <li>irregular use of terminology</li> <li>frequent lapses in clarity</li> <li>response may lack organisation</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of play</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>shows very basic awareness of the influence of contextual factors but not always linked to the production and reception of the play</li> <li>limited overview</li> </ul>
			<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of contextual influences and struggles to link these to the production/reception of the play</li> <li>very limited overview</li> </ul>
<b>0</b>	<b>0 marks:</b> 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)**

<b>Q6</b>	<p><b>“In <i>Who's Afraid of Virginia Woolf?</i>, Albee aims to present topics that are taboo in mid-20<sup>th</sup> century America.” Discuss the play in the light of this statement.</b></p> <p style="text-align: right;"><b>[48]</b></p>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• There are a number of taboo topics broached by the play.</li> <li>• Candidates are likely to consider individual taboo topics in the play, but more ambitious responses will range across several, evaluating their cumulative effect.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of socially taboo topics in the play as a whole. Candidates are free to discuss different interpretations of these ideas as long as they consider <b>how</b> Albee uses them in the play.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the play opens with blasphemous expletives (frequent throughout) and the final act presents part of a requiem mass</li> <li>• the characters are from a 'respectable', privileged class</li> <li>• the characters' names echo prominent, 'respectable' political figures</li> <li>• all the characters drink alcohol to excess</li> <li>• George's possibly autobiographical account of the killing of his parents</li> <li>• marital infidelity, and Martha's account of her sexual exploits in Act 3</li> <li>• suggestions of witchcraft in the act titles and elsewhere</li> <li>• the taboo topics often create humour.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question: mid-20<sup>th</sup> century American taboos.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• audience responses (1960s and/or now)</li> <li>• American middle-class life</li> <li>• the American Dream</li> <li>• the oppression of American women</li> <li>• the oppression of “unsuccessful” men</li> <li>• mid- 20<sup>th</sup> century politics – e.g. the Cold War</li> <li>• relevant connections to Albee's biography</li> <li>• influence of other theatrical movements at the time (e.g. absurdism, Artaud).</li> </ul>

<b>Q7</b>	<b>Consider the ways in which Albee uses the titles of the three acts ('Fun and Games', 'Walpurgisnacht', 'The Exorcism') to point audiences towards the significance of the play <i>Who's Afraid of Virginia Woolf</i>?</b> [48]
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The act titles are prominent but enigmatic features of the play.</li> <li>• Candidates are likely to discuss the significance of the act titles separately, although ambitious answers might consider their relationship to each other (e.g. as a progression).</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the significance of the act titles to the play as a whole. Candidates are free to discuss different interpretations of the titles as long as they consider <b>how</b> Albee presents their significance in the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the way the titles are presented to the audience (e.g. programme notes, on-stage signs)</li> <li>• the way the titles progress from light-hearted to very serious moods, suggesting the structure of the play</li> <li>• the 'fun' of the first act quickly becomes ironic</li> <li>• the 'games' of the first act reflects the form of much of the character interaction in that act, but also has more serious implications</li> <li>• 'Walpurgisnacht' may suggest procreation and sex, as it is a spring festival</li> <li>• 'Walpurgisnacht' also has suggestions of witchcraft</li> <li>• 'The Exorcism' may suggest the purging of George and Martha's 'demons'.</li> </ul> <p>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.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question: audience responses to the act titles.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• attitudes to witchcraft and religion then and now</li> <li>• attitudes to social behaviour then and now (USA and UK)</li> <li>• the American Dream</li> <li>• relevant connections to Albee's biography</li> <li>• influence of other theatrical movements at the time (e.g. absurdism, Artaud)</li> <li>• mid- 20<sup>th</sup> century political movements – the Cold War</li> <li>• 21<sup>st</sup> century values and attitudes (UK and USA).</li> </ul>

**Alan Bennett: *The History Boys* (Faber)**

<b>Q8</b>	<p><b>“Mrs. Lintott is just a token female in the male world of the play.” Explore the presentation of Mrs. Lintott in <i>The History Boys</i>. [48]</b></p>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Mrs. Lintott is an important character in the play.</li> <li>• Candidates should discuss the character of Mrs. Lintott and her presentation, but more ambitious answers will also consider the way she suggests the play’s critique of society’s values.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of Bennett’s presentation of Mrs. Lintott in the play as a whole. Candidates are free to discuss different interpretations of the character as long as they consider <b>how</b> Albee presents her within the play.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• she is introduced as being responsible for the boys’ excellent A level results</li> <li>• her teaching is described as “ordinaire” by the Headmaster</li> <li>• she is replaced for this reason by Irwin, to improve Oxbridge entrance success</li> <li>• she often has the last word in dialogue, suggesting her authority/power</li> <li>• she has a strong pro-female voice in the interview practice scene</li> <li>• she refers occasionally, obliquely, to her sexual exploits in her youth</li> <li>• she is often witty and humorous, inviting audience approval</li> <li>• she delivers the final assessment of the boys’ adult lives and careers.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question: the presentation of the female character in a ‘male world’.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• attitudes to women in the 1980s, early 2000s and now</li> <li>• gender politics</li> <li>• education in the UK in the 1980s, 2000s and now</li> <li>• social values of the 21<sup>st</sup> century (commercialisation and targeting)</li> <li>• relevant aspects of Bennett’s political views and biography</li> <li>• the film of <i>The History Boys</i></li> <li>• performances of the play.</li> </ul>

<b>Q9</b>	<b>To what extent does Bennett present a critique of the UK education system in <i>The History Boys</i>?</b> <span style="float: right;"><b>[48]</b></span>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Education is a central theme in the play, and it is set in a UK secondary school, so this topic is clearly important.</li> <li>• Candidates may discuss the ways in which different characters reflect a critique of the system, but more ambitious responses will evaluate the issue by considering a range of aspects of the issue.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the significance of the UK education system in the play as a whole. Candidates are free to approach the question in any way, provided they explore the way the UK education system is presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the play opens with the shockingly cynical attitudes of Irwin</li> <li>• Irwin is the principal agent in securing the boys Oxbridge places</li> <li>• Hector's teaching has given the boys rich cultural and personal experiences and knowledge</li> <li>• Hector himself is shown as fallible and morally flawed</li> <li>• The suggestion that Hector's (pre-1980s) approach to education is now seen as naive and innocent</li> <li>• an important feature of the play's structure is the opposition between Hector and Irwin and their respective educational approaches</li> <li>• the Headmaster articulates Thatcherite educational values (e.g. league tables, targets)</li> <li>• the Headmaster is shown to be a rather ignorant, sexist hypocrite</li> <li>• the boys' life 'outcomes' (presented in the final scene) may reflect aspects of their education.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus in the question: the UK education system.

**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 education in the 1980s and 21<sup>st</sup> century
- the public school system and Oxbridge selection process
- changes to the British education system in the 1980s: the National Curriculum, League Tables, targets
- dramatic genres in 20<sup>th</sup> century literature
- the film of *The History Boys*
- performances of the play.



**Brian Friel: *Translations* (Faber)**

<b>Q10</b>	<b>Discuss the presentation of England and the English in <i>Translations</i>. [48]</b>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• The presentation of England and the English is central to the play's meaning.</li> <li>• Responses might discuss individual English characters and their relationships, but more ambitious responses will offer an overview of the topic with a range of different features of this presentation, including different attitudes to England and the English among the Irish characters.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of England and the English in the play as a whole, and the way it reflects social and political problems in Ireland. Candidates may discuss any different interpretations of the topic as long as they consider <b>how</b> it is presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• although the play is written and spoken in English, Friel makes it clear that the Irish characters are to be understood as speaking Irish</li> <li>• the play concerns the systematic re-naming of Irish placenames in English.</li> <li>• Owen and Manus represent opposing attitudes to the English</li> <li>• Maire is in favour of Anglicisation of the Irish language, and is in love with Yolland</li> <li>• Yolland and Lancey offer opposing presentations of English soldiers and English attitudes</li> <li>• Yolland's openness to Irish culture and society can be seen as naive</li> <li>• the Donnelly twins represent militant resistance to the English presence in Ireland</li> <li>• the brutality and suffering of the final act creates considerable antipathy towards the English</li> <li>• the proleptic hints of the Great Famine remind audiences of more significant failures of English colonial rule, still to come.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus in the question: attitudes to England and the English.

**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.
- relevant aspects of Friel's biography
- "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.

<b>Q11</b>	<p><b>“Friel’s main concern in <i>Translations</i> is the political significance of language.” Discuss the play in the light of this statement.</b></p> <p style="text-align: right;"><b>[48]</b></p>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Language and issues related to it are central to the play.</li> <li>• Candidates may take a variety of approaches to the question, but strong responses will consider a range of different aspects of the presentation of language, and their political significance in the play.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the way Friel presents the politics of language in the play as a whole. Any interpretations can be rewarded, as long as they consider <b>how</b> they are presented.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the play’s title suggests a focus on language</li> <li>• the main events of the play centre around the re-naming of Irish place names by English soldiers, as a British colonialist initiative</li> <li>• Owen’s deliberate mistranslation of Lancey in Act 1 is seen as a political act by Manus</li> <li>• ironically, it is initially Yolland who objects to the re-naming, not Owen</li> <li>• the play is written and spoken in English, but we are given to understand that the Irish characters are speaking Irish</li> <li>• the hedge schools (which taught in Irish) were set up as an alternative to National Schools, which taught in English</li> <li>• Hugh and Jimmy speak and study ancient Greek, disdaining English literary culture</li> <li>• Maire supports Daniel O’Connell, the Irish leader who advocated bilingualism (Irish and English), but others do not.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>

<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question: the political significance of language.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• the history of the Irish language and the Ordnance Survey project in the early 19<sup>th</sup> century; the loss of Irish cultural identity and its relationship with the Irish language</li><li>• the history of English colonisation in Ireland and resistance to it (the Irish Rebellion, the IRA etc.)</li><li>• the play's first performance in 1980, against a background of "The Troubles"</li><li>• relevant aspects of Friel's biography</li><li>• the hedge schools of Ireland and the introduction of English-speaking National Schools</li><li>• "The Liberator" Daniel O'Connell's advocacy of bilingualism at the time the play is set</li><li>• performances of the play.</li></ul>
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**Diane Samuels: *Kindertransport* (Nick Hern Books)**

<b>Q12</b>	<p><b>“All three of the mothers in <i>Kindertransport</i> are criticised for their mistakes.” Consider the play’s presentation of mothering in the light of this view.</b></p> <p style="text-align: right;"><b>[48]</b></p>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Samuels invites both critical and sympathetic attitudes to the mothers in the play, so a range of approaches are possible, but ambitious responses will consider the presentation of all three mothers in detail and evaluate the overall impression created.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates may take a range of different approaches to this question, but they need to consider <b>how</b> Samuels presents attitudes to mothering in the play as a whole.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Helga’s powerlessness to protect Eva in Act 1, Scene 1 except “by sending you away”</li> <li>• Helga’s attempts to encourage Eva to be independent</li> <li>• the parallel staging invites comparison of Helga and Evelyn’s mothering</li> <li>• Faith’s argument with her mother</li> <li>• Helga demands that Eva/Evelyn accompanies her to the USA</li> <li>• Helga is unaware of what Eva/Evelyn has been through</li> <li>• Evelyn’s refusal to share her past with Faith</li> <li>• Lil’s mistakes in mothering Evelyn</li> <li>• Lil’s admission of her errors; her kindness and dedication.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>

<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question: the role of mothers in the Kindertransport exercise of the 1938 and 1939.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• the historical context: World War 2 in Europe and the UK; the Holocaust; the Kindertransport of 1938 and 1939</li><li>• German Jewish identity; Judaism in the mid-20<sup>th</sup> century and now; modern attitudes to Jewishness/Judaism</li><li>• Nazism and its attitudes to Jews</li><li>• Christianity</li><li>• 20<sup>th</sup> and 21<sup>st</sup> century attitudes to parenting</li><li>• expressionism in the theatre (e.g. Strindberg)</li><li>• performances of the play.</li></ul>
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Q13	<p><b>“Above all else, the play presents the enormous suffering caused by the Kindertransport of 1938–40.” Discuss the presentation of suffering in <i>Kindertransport</i>.</b></p> <p style="text-align: right;"><b>[48]</b></p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Most of the characters in the play suffer to some extent, and are representative of millions of others beyond the play who also suffered intensely.</li> <li>• Responses may focus on the suffering experienced by individual characters, but more ambitious answers will consider the presentation of the theme across the wider play.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>
AO2	<p>Candidates need to consider the significance of suffering in the play as a whole. They may take a range of different approaches to the question, but they should consider <b>how</b> Samuels presents this theme.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the play opens and closes with the suffering of loss and separation implied by the Ratcatcher</li> <li>• the suffering of Helga as she has to let go of her daughter</li> <li>• the appalling suffering caused by the holocaust is present throughout as context, e.g. the naked dolls, Helga’s reference to “the showers” etc.</li> <li>• the suffering caused by loss of homeland and identity</li> <li>• Evelyn’s neurosis and inability to deal with her past; her loss and trauma</li> <li>• Eva’s suffering as a child, e.g. on the journey to England</li> <li>• Faith’s suffering, articulated in her argument with her mother.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question: the holocaust and the Kindertransport of 1938-40.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the historical context: World War 2 in Europe and the UK; the Holocaust; the Kindertransport of 1938 and 1940</li> <li>• 20<sup>th</sup> and 21<sup>st</sup> century attitudes to parenting and gender</li> <li>• German Jewish identity</li> <li>• Nazism and its attitudes to Jews</li> <li>• the theory of “the other”</li> <li>• 21<sup>st</sup> century attitudes to identity</li> <li>• performances of the play.</li> </ul>

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

<b>Q14</b>	<p><b>“In <i>Cat on a Hot Tin Roof</i>, Williams holds up a mirror to mid-20<sup>th</sup> century American society.” Discuss the play in the light of this view. [48]</b></p>
<b>AO1</b>	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Many aspects of mid-20<sup>th</sup> century American society are dealt with in the play.</li> <li>• Candidates may approach the question through individual characters, but more ambitious responses will evaluate more widely what the play may be saying about American society.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</li> <li>• 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.</li> </ul>
<b>AO2</b>	<p>Candidates need to show understanding of the presentation of mid-20<sup>th</sup> century society in the play. Candidates are free to offer different interpretations of the issues as long as they consider <b>how</b> they are established for an audience.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• 20<sup>th</sup> century plantation culture in the southern states (e.g. race)</li> <li>• the nature of the family (nuclear, extended etc.)</li> <li>• Maggie demonstrates the powerlessness and dependency of women at the time</li> <li>• desire for money is presented as a problem (Gooper/Mae, Reverend Tooker), articulated also by Big Daddy</li> <li>• difficulty expressing homosexual identity due to social oppression</li> <li>• the abusive treatment of Big Mama by her husband</li> <li>• childbearing as female validation in society</li> <li>• the way that social oppression causes people to lie</li> <li>• the American Dream is shown to be false and shallow.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>



<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question: mid-20<sup>th</sup> century American society</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"><li>• the American Dream and its idealisation of, e.g. materialism and the nuclear family</li><li>• the Cold War</li><li>• attitudes to homosexuality in mid-20<sup>th</sup> century America</li><li>• attitudes to women in the patriarchal society of Southern American states</li><li>• relevant aspects of Tennessee Williams' biography</li><li>• Broadway and Hollywood – their attitudes to American society</li><li>• 21<sup>st</sup> century audience attitudes to gender and homosexuality</li><li>• performances of the play.</li></ul>
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Q15	Explore the presentation of marriage in <i>Cat on a Hot Tin Roof</i> . [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> <li>• Three marriages are under scrutiny in the play, so it is clearly a central concern.</li> <li>• Candidates are likely to focus on the marriage of Maggie and Brick, but more ambitious responses will also consider the marriages of Big Mama and Daddy and Mae and Gooper, along with the wider significance of marriage in the play.</li> <li>• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis</li> <li>• 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.</li> </ul>
AO2	<p>Candidates need to show understanding of the presentation of marriage in the play as a whole. Candidates are free to offer different interpretations of marriage as long as they consider <b>how</b> the meanings are established for an audience.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Maggie and Brick's marriage is the focus at the start and the end of the play</li> <li>• Maggie and Brick's marriage is clearly dysfunctional</li> <li>• the deception involved on either side of their marriage</li> <li>• Big Daddy's marriage to Big Mama is also dysfunctional – she adores him but he detests her</li> <li>• Big Daddy criticises Big Mama's spending, materialism</li> <li>• Mae and Gooper are superficially content, but there are hints at conflict in Act 3</li> <li>• Jack Straw and Peter Ochello were a couple, but not married. Comparison is implied by the setting in the bedroom.</li> <li>• the emotional and financial dependence of women on their husbands</li> <li>• the nuclear family was idealised as part of the American Dream, with marriage and parenthood at its heart.</li> </ul> <p>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 <b>how</b> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question: the presentation of marriage.</p> <p><b>All valid contextual comments should be rewarded.</b></p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the American Dream and its idealisation of, e.g. materialism and the nuclear family</li> <li>• the taboo of homosexuality in 1950s America</li> <li>• the American southern states in the mid-20<sup>th</sup> century</li> <li>• mid-20<sup>th</sup> and 21<sup>st</sup> century attitudes to marriage</li> <li>• relevant aspects of Williams' biography</li> <li>• McCarthyism and constricting Cold War attitudes to the "other"</li> <li>• performances of the play.</li> </ul>

## Assessment Grid for Component 2 Section B: Drama

Band	<b>A01</b> <b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b> <b>(16 marks)</b>	<b>A02</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>(16 marks)</b>	<b>A03</b> <b>Demonstrate the significance and influence of the contexts in which texts are produced and received</b> <b>(16 marks)</b>
<b>4</b>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• thorough knowledge, understanding and insights gained from integrated study</li> <li>• sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>• accurate and precise use of terminology</li> <li>• effectively organised response</li> <li>• confident and fluent expression</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive analysis of how language choices, form and structure affect meaning</li> <li>• mature and assured reading of play</li> <li>• confident understanding of and appreciation of playwright's techniques</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• confident evaluation of impact of contextual factors in shaping the production and reception of the play</li> <li>• confident grasp of overview</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• clear evidence of integrated study</li> <li>• purposeful use of terminology</li> <li>• clearly understands and applies relevant concepts and methods</li> <li>• coherent written expression</li> <li>• well organised response</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• sustained analysis of how language choices, form and structure affect meaning</li> <li>• thoughtful and sensible reading of play</li> <li>• secure and sensible reading of implicit meaning</li> <li>• sound and sensible discussion of literary/ linguistic features</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• sound awareness of the influence of contextual factors on the production and reception of the play</li> <li>• secure grasp of overview</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• some evidence of integrated study</li> <li>• reasonable use of terminology</li> <li>• some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>• generally coherent written expression</li> <li>• clearly organised</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>• some sensible reading of play</li> <li>• some grasp of implicit meaning</li> <li>• some understanding of literary/ linguistic features</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• some awareness of the influence of contextual factors on the production and reception of the play</li> <li>• some grasp of overview</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• limited evidence of integrated study</li> <li>• limited application of concepts and methods</li> <li>• irregular use of terminology</li> <li>• frequent lapses in clarity</li> <li>• response may lack organisation</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>• superficial analysis of play</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• limited awareness of the influence of contextual factors on the production and reception of the play</li> <li>• limited overview</li> </ul>
<b>0</b>	<b>0 marks: response not worthy of credit or not attempted</b>		