



# **GCE A LEVEL MARKING SCHEME**

**SUMMER 2023**

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

## **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 LITERATURE

## COMPONENT 2: DRAMA

### SUMMER 2023 MARK SCHEME

#### Online marking

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

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

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

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

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

#### General Advice to Examiners

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses, with a brief overview.**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**

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

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

It is important that we use a **full range of marks**. Full marks should not be reserved for perfection! Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what they actually achieve.

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

## Marking

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

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

## Reference to Principal Examiner

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

### **Prior to on-screen marking**

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

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **Monday 10 July**.

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

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

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

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

## Section A: Shakespeare

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

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

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

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

### Section A: Mark allocation

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

0	1	<i>King Lear</i>
(i)		<b>With close reference to the language and imagery in this extract, examine how Shakespeare presents Lear and Cordelia at this point in the play. [15]</b>
AO1		<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning, but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2		<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the stage directions' reference to Lear and Cordelia as '<i>prisoners</i>', clearly showing how the audience will see them – vulnerable victims, under the power of the conqueror Edmund in this scene who enters with <i>drum and colours</i></li> <li>• Edmund's instructions to his soldiers reveal his contempt for both Lear and Cordelia</li> <li>• In contrast to Edmund's dismissive and harsh language, Lear and Cordelia's exchange with each other is lyrical and poignant</li> <li>• the reconciliation between Lear and his banished daughter emphasised by the repetition of 'we' – <i>We are not the first/Shall we not see/We two alone/we'll talk to them/As if we were God's spies/we'll wear out</i></li> <li>• Nature imagery in poignant similes illustrating their solidarity in imprisonment and their will to overcome their circumstances: <i>like birds i' the cage/fire us hence like foxes/other images drawn from Nature and the gods as Lear casts a wise eye on the life of the royal court: <i>gilded butterflies/The gods themselves throw incense</i></i></li> <li>• religious language – <i>incense/ blessing/forgiveness/kneel/God's spies/sacrifices</i> confirming their spiritual reconciliation and their alliance with the powers of good.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p><b>“All the suffering in this play is brought about by the division of the kingdom.” Examine this view of the play <i>King Lear</i>, making close reference to relevant contexts.</b> [45]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which the play may show that <i>all the suffering in the play is brought about by the division of the kingdom</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Lear’s behaviour with his daughters at different points in the play</li> <li>• presentation of the Fool and his role in the play to comment on Lear’s folly in dividing the kingdom</li> <li>• Cordelia’s and Kent’s abandonment by Lear</li> <li>• Gloucester’s folly and subsequent punishment</li> <li>• imagery of sight and blindness</li> <li>• dramatic devices such as the storm</li> <li>• presentation of Goneril, Regan and Edmund.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>



<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate how <i>all the suffering in the play is brought about by the division of the kingdom</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• tragedy genre conventions</li> <li>• Christian beliefs and values</li> <li>• Shakespeare’s contemporary audience</li> <li>• attitudes towards old age</li> <li>• attitudes towards madness</li> <li>• family values and traditions</li> <li>• patriarchal societies</li> <li>• attitudes towards kingship</li> <li>• the Chain of Being</li> <li>• perceptions of and treatment of the poor.</li> </ul> <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the ideas associated with the play possibly show(ing) <i>us all the suffering in the play is brought about by the division of the kingdom</i>. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a personal approach</b> to Shakespeare’s presentation of <i>all the suffering in the play is brought about by the division of the kingdom</i>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

0	2	<b>Antony and Cleopatra</b>
(i)		<b>With close reference to the language and imagery in this extract, examine Shakespeare's presentation of Caesar and Octavia at this point in the play. [15]</b>
AO1		<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning, but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2		<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the closeness between brother and sister evident throughout this exchange: <i>most dear Caesar/the ostentation of our love/You come not Like Caesar's sister</i></li> <li>• Caesar's anger with Antony is consistently displayed throughout the extract, his irritation particularly because he senses Antony has not treated her with respect, as she has come <i>like a market-maid</i> in his view, her low-key arrival demeaning her status as both Antony's wife and his sister: <i>stol'n upon us thus/should have an army for an usher</i></li> <li>• Nature imagery to reinforce Caesar's sense of his sister's inappropriate treatment from Antony: <i>neighs of horse/trees ..should have borne men/dust should have ascended/should have met you by sea and land</i></li> <li>• In contrast, Octavia's language is carefully chosen to pacify her brother and defend her behaviour with a clear sense of independence, as she uses reasonable, literal language to protect Antony from her brother's wrath: <i>not constrain'd/free will/begged His pardon for return</i>. Her response to Cesar's concern that she might regard herself as a <i>castaway</i>, suggesting neglect, is to quash such a suggestion in direct, sensible language: <i>You have not call'd me so, nor have you cause</i></li> <li>• Caesar's scorn regarding Antony is vividly expressed in his pejorative language referring to Cleopatra and Antony's relationship: <i>Octavia is but an obstruct 'tween his lust and him/Cleopatra hath nodded/given his empire Up to a whore</i></li> <li>• The delicate political situation is inflamed by Octavia's arrival, with Caesar's concern regarding impending war expressed in the last line <i>levying the kings o'th'earth</i>.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p><b>In <i>Antony and Cleopatra</i> Shakespeare presents different kinds of conflict, but the most important is that between passion and reason.” Discuss this view of the play, making close reference to relevant contexts. [45]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which <i>Antony and Cleopatra</i> may show the most important conflict as that between passion and reason, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Antony’s behaviour in the battle scenes</li> <li>• Antony and Cleopatra’s dialogue where they conflict with each other</li> <li>• presentation of Antony and Cleopatra’s decadent lifestyle in Egypt</li> <li>• relationships between Antony/Cleopatra with those who serve them</li> <li>• Antony’s speeches after the defeat and his sense of loss of military identity</li> <li>• the death scenes</li> <li>• presentation of Antony in Rome and his relationship with Octavia</li> <li>• presentation of Caesar’s leadership in contrast to that of Antony</li> <li>• attitudes of the other members of the Triumvirate towards Antony.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, the idea of showing <i>the most important conflict as that between passion and reason</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• the contrasting values of Rome and Egypt</li> <li>• attitudes to power and political leadership</li> <li>• codes of honour</li> <li>• attitudes to marriage/adultery</li> <li>• military and naval conventions.</li> <li>• tragedy genre and conventions.</li> </ul> <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the idea of <i>different kinds of conflict, but the most important is that between passion and reason</i>. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a personal approach</b> to Shakespeare’s presentation of possibly <i>the most important conflict as that between passion and reason</i>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

0	3	<i>Hamlet</i>
(i)		<p><b>With close reference to the language and imagery in this extract, examine how Shakespeare presents Queen Gertrude and King Claudius at this point in the play.</b> [45]</p>
AO1		<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning, but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2		<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Dramatic irony -Gertrude has to convince Claudius that Hamlet is indeed mad – at the end of the 'closet' scene Hamlet made his mother promise to maintain the idea of Hamlet being actually mad rather than "mad in craft". Her language paints a colourful picture of Hamlet having lost his senses by the analogy with Nature: <i>mad as the sea and wind</i>, and the brief recap of Polonius' death gives weight to the idea: <i>lawless fit/brainish apprehension</i></li> <li>• Gertrude is careful to be fair and compassionate to the prying Polonius, referring to him as <i>the unseen good old man</i>; she is also careful to defend her son and to mitigate Hamlet's action in killing Polonius as he has shown remorse: <i>his very madness, like some ore Among a mineral of metals base, Shows itself pure: 'a weeps for what is done</i>. The simile is cleverly constructed by Shakespeare to suggest the purity behind Hamlet's motives despite the tragic accident of the murder of Polonius.</li> <li>• Claudius instantly realizes Hamlet's intent but his reference to the royal 'we' deliberately focuses on his kingly status rather than himself as an individual facing the threat of an avenger, and he gives every appearance of the caring and concerned husband as well as king. His claim to affection for his nephew -<i>so much was our love-</i> is unlikely to convince an audience.</li> <li>• Claudius the king is decisive and political, as the monosyllabic <i>But we will ship him hence</i> emphasizes his power and control, while the longer, weightier last two lines gives gravity to his conduct as king, the words <i>countenance</i> and <i>excuse</i> attempting to convey a sense of political invention necessary to make the best he can from a difficult situation.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p><b>“The play shows very clearly the destructive power of family loyalty”.</b>  <b>Discuss this view of the play <i>Hamlet</i>, making close reference to relevant contexts.</b></p> <p style="text-align: right;"><b>[45]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in possibly showing <i>very clearly the destructive power of family loyalty</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Hamlet’s soliloquies, notably his first where his grief for his father and acute disappointment in his mother shows where he reproaches himself for his failing to act as a loyal son to his father</li> <li>• presentation of the Ghost and his dialogue with Hamlet.</li> <li>• presentation of Hamlet’s antic disposition with Ophelia and also with Rosencrantz and Guildenstern</li> <li>• presentation of Ophelia’s madness and later the burial scene</li> <li>• Polonius’ relationships with his children</li> <li>• Hamlet’s encounter with his mother in her closet</li> <li>• presentation of the play within the play</li> <li>• presentation of Laertes and Fortinbras as foils to Hamlet</li> <li>• the final scenes and the play’s resolution.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare presents, and in which different audiences understand and appreciate the idea of <i>the play shows very clearly the destructive power of family loyalty</i>. Candidates are likely to draw upon some of the following which will need to be integrated <b>relevantly</b> into their discussions:</p> <ul style="list-style-type: none"> <li>• ideas about kingship, royal succession, usurpation, divine right of kings</li> <li>• attitudes towards relationships between parents and children</li> <li>• role of the royal court in politics/political corruption</li> <li>• chivalric code</li> <li>• revenge drama genre and tradition/Aristotelian tragedy</li> <li>• religious beliefs/superstition</li> <li>• attitudes towards melancholia and madness</li> <li>• attitudes towards women- chastity in particular</li> <li>• the Chain of Being.</li> </ul> <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the discussion of whether the play shows <i>very clearly the destructive power of family loyalty</i>. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a personal approach</b> to Shakespeare’s presentation of <i>the destructive power of family loyalty</i> and related ideas.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

0	4	<b>King Henry IV Part 1</b>
(i)		<b>With close reference to the language and imagery in this passage, examine Shakespeare’s presentation of Hotspur at this point in the play. [15]</b>
AO1		<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2		<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Hotspur’s dismissal of Vernon’s positive view of the Prince at this point of the play, just before battle, expressed in the pejorative word <i>follies</i> and the description of <i>so wild a liberty</i> reminding the audience of how Hal appeared at the start of the play</li> <li>• Hotspur shown here as supremely confident of his abilities and relishing the prospect of one-to-one combat with the Prince: <i>he shall shrink under my courtesy</i>, the language of chivalry showing the battle is about personal honour as well as defence of the realm</li> <li>• Hotspur the powerful and charismatic leader of men is evident here in the use of imperatives <i>Arm, arm with speed!</i> And the listing of his audience reinforcing his leadership: <i>fellows, soldiers, friends</i></li> <li>• Hotspur’s ironic reference to not having <i>the gift of tongue</i></li> <li>• his refusal to deal with the letters at this pivotal moment creates a sense of dramatic tension for the audience</li> <li>• Hotspur’s eloquent and lyrical speech about the transience of life also adds dramatic tension regarding the impending battle, the image of a <i>dial</i> emphasising the brevity of life, yet the confidence is also expressed in the metaphor of <i>treading</i> on kings, as he weighs up the possible outcomes of life or death at the end of the battle</li> <li>• Hotspur’s unwavering belief in his course of action as <i>just</i></li> <li>• In his last speech at the end of this extract he declares an end to speech making and a move to action, the simplicity of <i>Let each man do his best</i> followed by the drawing of his sword which he intends to use to kill the <i>best blood</i></li> <li>• the last lines revert to the language of chivalry with the call of <i>Esperance!</i> and another reference to <i>courtesy</i></li> <li>• Shakespeare’s stage directions bring this dramatic moment to a close, the sound of trumpets and the embrace of Hotspur with his men symbolising Hotspur’s embracing of battle and all it entails.</li> </ul>



<p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>
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(ii)	<p><b>“In <i>King Henry IV Part 1</i> we are shown how public duty is sacrificed in the pursuit of personal desires.” Discuss this view of the play, making close reference to relevant contexts.</b> [45]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in possibly showing <i>how public duty is sacrificed in the pursuit of personal desires</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of disorder in the tavern scenes and other comic scenes involving minor characters and the Prince and Falstaff</li> <li>• the King’s lecture to Hal</li> <li>• the rebels’ dialogue in relation to the King’s past as usurper</li> <li>• the Prince’s soliloquy <i>I know you all</i></li> <li>• presentation of Hotspur and the rebels</li> <li>• themes of honour, chivalry, kingship</li> <li>• attitudes of the rebels towards the Prince</li> <li>• the rivalry which develops between the Prince and Hotspur which in Act 5 shows the Prince in a royal light: <i>think not, Percy, /To share with me in glory any more</i></li> <li>• presentation of the battle scenes.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare may make clear, and in which different audiences understand and appreciate the idea of <i>how public duty is sacrificed in the pursuit of personal desires</i>. Candidates are likely to draw upon some of the following which will need to be integrated <b>relevantly</b> into their discussions:</p> <ul style="list-style-type: none"> <li>• theories of kingship and ideas about royal conduct</li> <li>• codes of chivalry and honour</li> <li>• Divine Right of Kings and Chain of Being</li> <li>• Renaissance drama and history play genre</li> <li>• attitudes towards youth and age</li> <li>• attitudes towards social class.</li> </ul> <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>King Henry IV Part 1</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of whether the play shows <i>how public duty is sacrificed in the pursuit of personal desires</i>. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a personal approach</b> to the idea of Shakespeare’s presentation of <i>how public duty is sacrificed in the pursuit of personal desires</i>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

0	5	<i>The Tempest</i>
(i)		<b>With close reference to the language and imagery in this passage, examine how Shakespeare presents Gonzalo at this point in the play.</b> [15]
AO1		<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2		<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the comedy of Antonio's and Sebastian's deflating responses to the rhetoric of Gonzalo's ideas about the ideal way in how he would run the island: the nature imagery of weeds and lowly plants contrasts with the idea of positive cultivation and plantation: <i>nettle-seed/docks, or mallows</i>, while the sharp remark: <i>Scape being drunk</i> creates comic bathos in opposition to the hyperbole of Gonzalo's speeches</li> <li>• Gonzalo's speech about his ideal governance is littered with negatives – <i>no</i> or <i>none</i> in every line, yet his ideas are to banish the most distasteful aspects of life, especially the conferment of privilege and wealth on the few: <i>use of service/succession</i></li> <li>• Gonzalo's ideas about the equality of the commonwealth relate to an ideal world where everyone lives off the land and nobody needs to work</li> <li>• Gonzalo's reference to women being innocent and pure has a post-lapsarian ring, and depending on the audience, might raise a smile despite the implied misogyny</li> <li>• The listing of things he would not have relates to violence and harm: <i>Sword, pike, knife, gun, or need of any engine</i>, the first four monosyllables creating dramatic emphasis</li> <li>• Gonzalo's vision of himself as leader undercuts the idealism of his speech as spotted by his critical observers who continue to make witty one-liners to amuse the audience: <i>To feed my innocent people/No marrying 'mong his subjects?/None, man:all idle; whores and knaves</i></li> <li>• Gonzalo's last lines in this extract reveal his desire for <i>perfection</i> but also a touch of pomposity in his wish to <i>excel the golden age</i>, hence the mock-reverence of Sebastian and Gonzalo's hailing of him as sovereign straight afterwards.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p><b>How far would you agree that “<i>The Tempest</i> offers its audience a negative view of an ideal world”? Your response must include close reference to relevant contexts.</b> [45]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for the use of appropriate use of terminology and engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly offering its audience a <i>negative view of an ideal world</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of the island</li> <li>• Prospero’s recounting of his past to Miranda</li> <li>• Prospero’s treatment of Ariel and Caliban</li> <li>• Prospero’s manipulation of Ferdinand and Miranda – the use of asides in these scenes suggesting that ideal marriage is a false idea as Prospero has manipulated the situation</li> <li>• themes of control/illusion and reality/transformation</li> <li>• various characters’ perceptions of Prospero</li> <li>• portrayal of life on the mainland before the travellers departed</li> <li>• nature and animal imagery</li> <li>• use of music and dance and Prospero’s art used to control others</li> <li>• Prospero’s speeches towards the end of the play when he abjures magic and his acquired forgiveness.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare presents, and in which different audiences understand and appreciate the idea of <i>a negative view of an ideal world</i>. Candidates are likely to draw upon some of the following which will need to be integrated <b>relevantly</b> into their discussions:</p> <ul style="list-style-type: none"> <li>• age of adventure and colonisation</li> <li>• ideas such as the chain of being/order and disorder</li> <li>• moral codes of conduct</li> <li>• ideas about parents and children, masters and servants</li> <li>• attitudes and beliefs regarding magic and the supernatural</li> <li>• idea of the noble savage</li> <li>• attitudes towards nature and beliefs about the power of nature</li> <li>• attitudes towards marriage and the status of women.</li> </ul> <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of the idea of <i>a negative view of an ideal world</i>. We will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading to develop a personal approach</b> to Shakespeare’s possible presentation of <i>a negative view of an ideal world</i>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

### Component 2 Section A part (i) Assessment Grid

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> <b>5 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>10 marks</b>
<b>5</b>	<p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with sound knowledge of the extract</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with extract and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with extract and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of concepts and terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• supports points by some appropriate reference to extract</li> <li>• shows some attempt to grasp implicit meaning</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• superficial approach to extract that may show only partial/simple understanding</li> <li>• grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and dramatic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations and references which may not always be relevant</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.	

## Component 2 Section A part (ii) Assessment Grid

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> <b>5 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>10 marks</b>	<b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> <b>20 marks</b>	<b>AO5</b> <i>Explore literary texts informed by different interpretations</i> <b>10 marks</b>
5	<b>5 marks</b> <ul style="list-style-type: none"> <li>sophisticated, creative and individual response to play; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of the contexts in which texts are written and received</li> <li>confident analysis of connections between play and contexts</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>mature and confident discussion of other relevant interpretations of play.</li> <li>autonomous, independent reader</li> </ul>
4	<b>4 marks</b> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with sound knowledge of the play</li> <li>sound and apt application of literary concepts and terminology</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>sound, secure analysis of the contexts in which texts are written and received</li> <li>sound, secure understanding of connections between play and contexts</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>makes sound and purposeful use of other relevant interpretations of play</li> </ul>
3	<b>3 marks</b> <ul style="list-style-type: none"> <li>clearly engages with play and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>clear grasp of significance and influence of contexts</li> <li>clear grasp of the contexts in which texts are written and received</li> <li>clear understanding of connections between play and contexts</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>makes clear and appropriate use of other relevant interpretations of play</li> </ul>
2	<b>2 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with play and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>some, though may not always be relevant, use of concepts and terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning</li> <li>supports points by some appropriate reference to plays</li> <li>shows some attempt to grasp implicit meaning</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of the contexts in which texts are written and received</li> <li>makes some connections between play and contexts</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges that the play can be interpreted in more than one way</li> </ul>
1	<b>1 mark</b> <ul style="list-style-type: none"> <li>superficial approach to play that may show only partial/simple understanding</li> <li>grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>identifies basic language and dramatic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations and references which may not always be relevant</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider contexts in which texts are written and received</li> <li>attempts to make superficial connections between plays and contexts</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes other views of play with partial understanding</li> </ul>
0	<b>0 marks:</b> Response not credit worthy or not attempted.			



## Section B: Drama

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

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

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

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

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

## Section B: Mark allocation

AO1	AO2	AO3	AO4	AO5
10	10	10	20	10

**Marlowe: *Doctor Faustus* (Longman)  
Prebble: *Enron* (Methuen)**

<b>0</b>	<b>6</b>	<p><b>How far would you agree that in both <i>Doctor Faustus</i> and <i>Enron</i> we are made to see “the importance of boundaries”? Your response must include close reference to relevant contexts.</b> <span style="float: right;"><b>[60]</b></span></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>	
<b>AO2</b>	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly making their audience <i>see the importance of boundaries</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>	
<b>AO3</b>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate <i>the importance of boundaries</i>.</p> <p>Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>	

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of different kinds of <i>boundaries</i>, such as ideas about breaking rules/traditions/conventions</li> <li>• morality play genre/conventions/characterisation</li> <li>• common ideas/concepts such as greed/conceit/overreaching</li> <li>• the individual egotist in both plays</li> <li>• staging/sets used in both plays to satirise the corruption of key characters</li> <li>• use of comedy</li> <li>• cultural/social values of the different periods.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

0	7	<p><b>“The playwright wins our sympathy for irresponsible characters who continue to do wrong, regardless of the consequences.”</b>  <b>In the light of this view, explore connections between the ways in which ideas about responsibility are presented in both <i>Doctor Faustus</i> and <i>Enron</i>. Your response must include close reference to relevant contexts.</b></p> <p style="text-align: right;"><b>[60]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>	
AO2	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting <i>ideas about responsibility</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>	
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate <i>ideas about responsibility</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts.</p> <p>Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>	

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• the presentation of <i>ideas about responsibility</i> in both plays and how characters express them</li> <li>• presentation of perceived irresponsible behaviour and anti-social behaviour as the individuals pursue their goals regardless of the consequences for themselves and others – some of course may argue that Faustus is fully aware of the consequences</li> <li>• various forms of spectacle and stagecraft to convey ideas about the folly of irresponsible behaviour</li> <li>• morality play genre/conventions/characterisation</li> <li>• theme of greed/conceit</li> <li>• Faustus' religious ideas about spiritual responsibility in opposition to Enron's ideas about fiscal responsibility</li> <li>• topical references in relation to audience.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

<b>0</b>	<b>8</b>	<p><b>“The play focuses exclusively on the plight of the outsider in a society which punishes those who dare to be different.”</b>  <b>In the light of this view, explore connections between the presentation of outsiders in both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>. Your response must include close reference to relevant contexts.</b> [60]</p>
<b>AO1</b>		<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>		<p>In their analysis of the ways in which Webster and Williams may show <i>the plight of the outsider in a society which punishes those who dare to be different</i>”, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
<b>AO3</b>		<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate how the plays may show <i>the plight of the outsider in a society which punishes those who dare to be different</i>.”. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• traditions/conventions conflicting with more modern and liberated ideas: seen in the brothers' attitudes towards the Duchess' bid for independence in marrying her choice of husband/Blanche's Old Southern Belle values set against Stanley's modern post-war disrespect for class and culture – possible link to Bosola</li> <li>• ideas about rank and of status</li> <li>• class systems and values</li> <li>• attitudes towards women; male oppression</li> <li>• presentation of conflict within family relationships in both plays suggesting loss of traditional social mores</li> <li>• scenes of confinement</li> <li>• imagery of clothing</li> <li>• use of staging, stage directions and symbolism of props and other devices</li> <li>• loss of identity in male characters, e.g. Stanley's new post-war identity, the lycanthropy of Ferdinand and in female characters Blanche's fear of loss of youth and beauty.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

0	9	<p><b>“The constant threat of physical abuse in this play creates dramatic tension, but it is the portrayal of mental suffering which has the greater impact.” To what extent could you apply this view to both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>? Your response must include close reference to relevant contexts.</b> [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>	
AO2	<p>In their analysis of the ways in which Webster and Williams shape meanings in presenting <i>the threat of physical abuse and mental suffering</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>	
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate the presentation of <i>the threat of physical abuse and mental suffering</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>	



<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• the threat of and actual enactment of physical abuse in both plays in relation to central figures</li> <li>• the portrayal of Blanche's neurosis and eventual mental decline and the portrayal of lycanthropy as some examples of mental suffering</li> <li>• staging and stage directions, props</li> <li>• imagery of entrapment/claustrophobia</li> <li>• imagery of clothing/disease/corruption</li> <li>• abusive treatment of women</li> <li>• relationships between men and women.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

<b>1</b>	<b>0</b>	<p><b>“This play pleases and repulses its audience in equal measure.”</b>  <b>How far would you apply this judgement to both <i>The Revenger's Tragedy</i> and <i>Loot</i>? Your response must include close reference to relevant contexts. [60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>	
<b>AO2</b>	<p>In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting a play which <i>pleases and repulses its audience in equal measure</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>	
<b>AO3</b>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate the idea that the play <i>pleases and repulses its audience in equal measure</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>	

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• attitudes towards sex/lust/marriage</li> <li>• attitudes towards death and the dead</li> <li>• attitudes towards the acquisition of power and money</li> <li>• black comedy/elements of farce/carnavalesque with the sanctioning of sacrilege</li> <li>• attitudes towards authority figures</li> <li>• position of women in the respective societies</li> <li>• presentation of anarchic/violent behaviour</li> <li>• use of props and stagecraft</li> <li>• use of colloquial/deliberately offensive language.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

1	1	<p><b>“The play shows no regard for religion, or indeed any belief system other than the belief in the right of individuals to behave as they please.”</b>  <b>In the light of this view, explore connections between the ways in which attitudes towards religion are presented in both <i>The Revenger’s Tragedy</i> and <i>Loot</i>. Your response must include close reference to relevant contexts.</b></p> <p style="text-align: right;"><b>[60]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>	
AO2	<p>In their analysis of the ways in which Middleton and Orton shape meanings in presenting <i>attitudes towards religion</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>	
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand <i>attitudes towards religion</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>	

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• references to religion and religious figures</li> <li>• black comedy/farce/satire used primarily to encourage mockery of conventional beliefs in appropriate behaviour</li> <li>• staging and sets, especially props, e.g. the coffin and the skull</li> <li>• misogynistic references to dead bodies of women</li> <li>• attitudes towards female sexuality in the different social contexts of the plays and how this is seen to relate to religious dogma</li> <li>• the challenging of authority figures and religious beliefs</li> <li>• graphic language and imagery in both plays, with obvious contrasts in dialogue patterns: the colloquial speech patterns in <i>Loot</i> set against the courtly language of <i>The Revenger's Tragedy</i></li> <li>• links between corruption and crime within family structures in both plays</li> <li>• attitudes towards traditional social and moral codes.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

<b>1</b>	<b>2</b>	<p><b>“We are clearly shown that being faithful to your partner is less valued in this society than the art of making conversation with other people.”</b>  <b>In the light of this view, explore connections between the ways in which ideas about sexual morality are presented in both <i>Lady Windermere's Fan</i> and <i>Betrayal</i>. Your response must include close reference to relevant contexts. [60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>	
<b>AO2</b>	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in <i>presenting ideas about sexual morality</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>	
<b>AO3</b>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate, ideas about <i>sexual morality</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>	

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• themes of disguise/pretence/secrecy /dishonesty in relation to sexual etiquette and breaches of moral codes in society regarding sexual morality such as fidelity</li> <li>• social pressures and expectations to conform to conventional standards and gender roles/etiquette</li> <li>• presentation of various forms of social dialogue which aim to conceal and deceive but also to manipulate or charm others</li> <li>• use of humour/comedy</li> <li>• theme of adultery/attitudes towards women's sexuality</li> <li>• presentation of marriage and friendship</li> <li>• repeated revisiting of certain memories, notably in <i>Betrayal</i></li> <li>• chronology and reverse chronology in the plays' narratives.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

1	3	<p><b>How far would you agree that in both <i>Lady Windermere’s Fan</i> and <i>Betrayal</i> we are shown how “women are powerless to change society’s views of how they should behave”? Your response must include close reference to relevant contexts.</b> [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>	
AO2	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in possibly showing how “<i>women are powerless to change society’s views of how they should behave</i>”, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>	
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate the idea of <i>women are powerless to change society’s views of how they should behave</i>. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>	



<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of family relationships</li> <li>• presentation of marriage and extra-marital affairs/relationships</li> <li>• social stereotyping of women</li> <li>• the dramatic impact and symbolism of setting and props</li> <li>• the social worlds and activities</li> <li>• presentation of social class and etiquette</li> <li>• dramatic use of memories/the past</li> <li>• chronology and reverse chronology in the plays' narratives</li> <li>• ideas about betrayal.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

1	4	<p><b>“The play mounts a clear attack on the abuse of power and authority.”</b>  <b>In the light of this view, explore connections between the ways in which both <i>Measure for Measure</i> and <i>Murmuring Judges</i> present ideas about power and authority. Your response must include close reference to relevant contexts. [60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>	
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>ideas about power and authority</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>	
<b>AO3</b>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of <i>ideas about power and authority</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>	

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of authority figures in judiciary positions</li> <li>• characters' ideas about crimes, sin and guilt</li> <li>• transgression of moral codes</li> <li>• conflict between public and private morality reflected in attitudes towards different social classes/racial groups</li> <li>• justice systems and their corruption/hypocrisy</li> <li>• presentation of women as victims of those who abuse their power/authority but also as challengers of that abuse</li> <li>• presentation of class prejudice</li> <li>• attitudes towards atonement/forgiveness/leniency.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

1	5	<p><b>How far would you agree that both <i>Measure for Measure</i> and <i>Murmuring Judges</i> show “society’s failure to break down intolerance and prejudice”? Your response must include close reference to relevant contexts. [60]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>	
AO2	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in possibly showing <i>society’s failure to break down intolerance and prejudice</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>	
AO3	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of <i>society’s failure to break down intolerance and prejudice</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>	

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of authority/justice figures and the ways in which intolerance/prejudice affect their judgement</li> <li>• the authority figures' attitudes and values</li> <li>• presentation of prisons and treatment of prisoners</li> <li>• presentation of minor characters</li> <li>• presentation of victims and society's attitudes towards their punishment</li> <li>• challenge of perceived misjudgement/injustice by key women figures</li> <li>• attitudes towards religion and other codes of conduct/belief systems</li> <li>• misogynistic behaviour and prejudicial attitudes/judgements towards women held up to question through these plays.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

## Component 2 Drama Section B Assessment Grid

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i>  <b>10 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i>  <b>10 marks</b>	<b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i>  <b>10 marks</b>	<b>AO4</b> <i>Explore connections across literary texts</i>  <b>20 marks</b>	<b>AO5</b> <i>Explore literary texts informed by different interpretations</i>  <b>10 marks</b>
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>sophisticated, creative and individual response to plays; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of writers' use of language and dramatic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of connections between plays and contexts</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>productive and illuminating connections/ comparisons between plays</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>mature and confident discussion of other relevant interpretations of plays.</li> <li>autonomous, independent reader</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with sound knowledge of the plays</li> <li>sound and apt application of literary concepts and terminology</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of writers' use of language and dramatic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>sound, secure understanding of connections between plays and contexts</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>sound, secure and purposeful connections/comparisons between plays</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>makes sound and purposeful use of other relevant interpretations of plays</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clearly engages with plays and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of writers' use of language and dramatic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear grasp of significance and influence of contexts</li> <li>clear understanding of connections between plays and contexts</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>makes generally clear and appropriate connections/ comparisons between plays</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>makes clear and appropriate use of other relevant interpretations of plays</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with plays and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>some, though may not always be relevant, use of concepts and terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>makes some valid points about writers' use of language and dramatic techniques to create meaning</li> <li>supports points by some appropriate reference to plays</li> <li>shows some attempt to grasp implicit meaning</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections between plays and contexts</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>makes some superficial, usually valid connections/ comparisons between plays</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges that the plays can be interpreted in more than one way</li> </ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>superficial approach to plays that may show only partial/simple understanding</li> <li>grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>identifies basic language and dramatic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations or references which may not always be relevant</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes wider contexts in which plays are written and received</li> <li>attempts to make superficial connections between plays and contexts</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>identifies superficial connections/comparisons between plays</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes other views of set plays with partial understanding</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.				