



GCE A LEVEL MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

AUTUMN 2020 MARK SCHEME

COMPONENT 2: DRAMA

General Advice

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

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

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

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

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

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

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

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 – 100 scripts is maintained. The final date for dispatch of scripts is **MONDAY, 2 NOVEMBER.**

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

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

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

Section A: Shakespeare

Mark allocation

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

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

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

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

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

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

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

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

Antony and Cleopatra

Q1 (a)	<p>By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 3, Scene 10. [24]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • diegetic report of battle events • first person plural pronoun(s) 'we' and determiner(s) 'our' • adjacency pairs of question and answer, e.g. 'What's thy passion ?' / 'The greater cante of the world is lost...' • tricolon 'Naught, naught, all naught!' ; 'experience, manhood, honour' • frequent exclamatives, e.g. 'All the whole synod of them !', 'Alack, alack !' • metaphors, e.g. 'we have kiss'd away kingdoms and provinces' ; 'Our fortune...is out of breath' ; • similes, e.g. 'like the token'd pestilence' ; 'like a pair of twins' ; 'like a cow in June' ; 'like a doting mallard' • noun phrase in apposition 'Th'Antoniad, the Egyptian admiral' • lexical set of disease and injury, e.g. 'blasted', 'pestilence', 'ribaudred', 'leprosy', 'sicken', 'violate', 'wounded', • powerful verbs of movement, e.g. 'fly and turn', 'hoists', 'flies' 'claps' 'flies' 'sinks' • deixis 'Yon ribaudred nag' • present tense for report, e.g. 'hoists', 'claps' 'flies' • subjunctive mood 'Had our general/Been... it had gone well.' • lexical set of seeing, e.g. 'behold', 'see't', 'appears', 'appear'd' 'beheld', 'sight', 'eyes' • lines and syntax fragmented with caesuras, e.g. 'With very ignorance ; we have kiss'd away' ; 'Where death is sure. Yon ribaudred nag of Egypt — /Whom leprosy o'ertake ! — i'th'midst o' the fight' • alliteration 'sicken at the sight', 'kiss'd kingdoms', 'fight... flies' • frequent disruption of the iambic pentameter, e.g. trochaic line starts 'Kingdoms', 'Leaving', 'Show me', 'Sits in'; spondees 'Naught, naught', 'whole synod', 'Hoists sail', 'sea-wing', 'Most grossly' 'six kings' • assonance, e.g. 'fight in height, flies', 'most grossly', 'six kings', 'sits in the wind' • colloquial phrases, e.g. 'What's thy passion ?', 'Whom leprosy o'ertake !', 'Yon ribaudred nag', 'i'th'midst o' the fight', 'Ay, are you thereabouts ?' 'Why then, good night indeed', 'Tis easy to't' • intensifiers, e.g. 'with very ignorance', 'did violate so itself', 'most lamentably', 'most grossly', 'such shame', 'good night indeed'

AO2

This extract presents important dramatic and linguistic effects to the audience. Candidates should explore **how** Shakespeare creates these effects.

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

Reward all valid interpretations.

Candidates may choose to explore:

- This is a central moment, a turning point in the play
- The narrative report of the scene makes Antony's humiliation very clear.
- Shakespeare manages to evoke a huge naval battle with dialogue between just three characters and noises off stage (mainly by linguistic means).
- The secondary character Scarus resolves to desert Antony for Caesar, and is representative of all those others who also did so.
- Enobarbus may reflect the audience's perception of Antony at this point
- Enobarbus's conflicting emotions: despite his dismay, he decides to stay loyal to Antony at this point, but his crisis here foreshadows even his desertion of Antony later

Q1 (b)	<p>"Antony and Cleopatra is a play without a hero." To what extent do you agree with this view?</p> <p style="text-align: right;">[48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The play raises important questions about the nature of the tragic hero. • Candidates could discuss 'hero' in the popular sense, although better answers will relate the term to the medieval or Aristotelian traditions of tragedy (fall of a great man). Both Antony, and Cleopatra (great woman?), are valid topics for discussion. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the role and nature of the hero for the play as a whole.</p> <p>Candidates are free to discuss any different interpretations of the theme as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the traditional heroic role (medieval or Aristotelian): a great man (or in this case woman also?) established at first, then falling • detailed features of the (medieval or Aristotelian) tragic hero (e.g. hamartia, peripeteia, anagnorisis) • Roman ideas of heroism • the fact that the eponymous characters are a pair; discussion of the implications of this for the issue in question • the presentation of Antony in the first scene as 'fallen' • Antony's failings (e.g. at Actium, bungled suicide) • Antony's greatness, particularly presented at later stages in the play (e.g. Caesar's eulogy in the final scene) • Cleopatra's greatness • Cleopatra's failings <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3

Candidates must engage with the contextual focus of the question: the conflict between the needs of the individual and the state.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the role of the tragic hero (Aristotle; the medieval De Casibus tradition)
- the Roman idea of the hero
- myths and legends of Isis and Osiris, Hercules, Dido and Aeneas, Venus and Mars
- performances of the play
- other Shakespeare plays (e.g. Roman plays or tragedies)
- Roman history, especially Plutarch's *Lives* (trans. North), the play's source.

Q1 (c)	<p>Consider how satisfactory the ending of the play is for an audience. [48]</p>
A01	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The ending of the play raises important questions about the whole. • Candidates are likely to focus on the character Cleopatra, although better answers will also consider the relationship of this scene to the whole play. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
A02	<p>Candidates need to show understanding of the significance of the last scene. Candidates are free to discuss any different interpretations of the scene as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the focus on Cleopatra, as Antony has died in the previous act • Cleopatra's enigmatic motives, intentions and different aspects of her identity (e.g. queen, mother, victim, lover / 'wife' of Antony), evoke complex responses from an audience, including sympathy • Cleopatra's enforced passivity, and her response to it • the presentation of women in this scene (e.g. the planned Roman exploitation of Cleopatra; the loyalty of her women) • the further presentation of Antony's error in recommending that Cleopatra trust Proculeius • the comedy of the clown • the many lies and betrayals in this scene • Roman and Egyptian attitudes (to death and power, for example) • possible responses to the triumph of Caesar • Caesar's eulogy to Antony (e.g. its sincerity or otherwise; its appropriateness to the audience's impression of Antony) <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3

Candidates must engage with the contextual focus of the question: the audience's response to the end of the play.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- Plutarch's 'Lives' (trans. North), the play's source, and Roman history
- Renaissance attitudes to women and gender
- modern attitudes to women and gender
- Renaissance attitudes to government and politics
- the nature of Shakespearean tragedy
- Machiavelli's work 'The Prince'
- myths and legends of Isis and Osiris, Hercules, Dido and Aeneas, Venus and Mars
- performances of the play
- other Shakespeare plays (e.g. Roman plays or tragedies).

King Lear

Q2 (a)	By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 1, Scene 1. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • use of prose throughout • diegetic dialogue at opening, reporting the political situation • opposition of determiners 'neither'/'either' • formal lexis of balance and division in first two speeches: 'division', 'equalities', 'weigh'd', 'moiety' • contrasts with informal, bawdy lexis of subsequent speeches, e.g. 'round-womb'd', 'sport', 'conceive', 'whoreson' • deixis 'is <u>this</u> your son', '<u>this</u> young fellow's', 'this knave' • use of third person, e.g. 'His breeding', 'to acknowledge him' • pun on 'conceive' • lexical set of shame, e.g. 'blush'd', 'braz'd' 'fault' 'saucily' 'whoreson' 'knave', 'acknowledge' 'acknowledged' • initial plosives of 'breeding', 'blush'd', 'braz'd' • adverb 'yet' ('yet no dearer') • comparative adjective (negated) 'no dearer' • parallelisms 'a son for her cradle' 'a husband for her bed' • adversative conjunctions 'though' and 'yet' • tripling of clauses 'yet was his mother fair', 'there was good sport at his making' and 'the whoreson must be acknowledged' • modal verb 'must' • Edmund's vocative 'my lord' • courtly formalities of minor sentence 'My services to your lordship' and 'Sir, I shall study deserving' • modal verbs in courtly exchange 'must' and 'shall' • modal verb 'shall' in Gloucester's 'and shall be again' • Gloucester's vocative 'my liege'

AO2

This extract presents important dramatic and linguistic effects to the audience. Candidates should explore **how** Shakespeare creates these effects.

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

Reward all valid interpretations.

Candidates may choose to explore:

- Shakespeare's tendency to use opening scenes to establish a play's primary concerns
- the worrying initial reference to 'the division of the kingdom'
- the contrasting presentation of public matters (the division of the kingdom) juxtaposed with private (Gloucester's treatment of his sons)
- the characterisation of Gloucester here, e.g. pleasure-loving, adulterous, magnanimous (no dearer in my account) but blind to Edmund's feelings
- Edmund's silent resentment creates irony
- the juxtaposition of the two main plot elements: Gloucester's family and then Lear's family
- Gloucester's change of role from confident patriarch, dominating dialogue, to obedient servant of the King, after the entry of Lear and his company

Q2 (b)	Consider the dramatic functions of the Fool. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The Fool has a number of significant dramatic functions, until his disappearance at the end of Act 3. • Candidates are likely to focus on his relationship with Lear, but better responses will range more widely. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the Fool in the play. Candidates are free to discuss different interpretations of the character of the Fool, as long as they consider how those readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the Fool's lack of social status, but his privileged role in Lear's court - the source of his linguistic licence, although this is challenged (e.g. by Goneril) • his representation of an older age – 16th, not 17th century • the Fool's relationship with/parallels with Cordelia (e.g. introduced as pining for her; 'My poor fool is hanged') • devotion and loyalty to Lear; ironic, challenging foil to Lear's error • childlike, vulnerable and fearful (e.g. of Poor Tom), echoing other 'children' in the play, (e.g. Lear's) • choric function, commenting on the action • his relationship with the audience: breaks fourth wall • his presence in the storm scene(s) allows Lear to awaken to the needs of the poor and vulnerable • member of the group of three 'mad' characters in Act 3 Scene 4, suggesting different kinds of madness (Lear, Edgar, the Fool) • member of the group of truth-tellers (with Cordelia, Kent) • his language (comic, bawdy, high frequency lexis, prose, or eg., common metre) contrasts with and intensifies Lear's anguished, tragic grand style <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus of the question: the role of the Fool</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the history of fools and fooling in Renaissance courtly life • proverbs and/or popular rhymes of the day • the 1681 Nahum Tate version of <i>King Lear</i> (no Fool) • attitudes of contemporary dramatists (e.g. Ben Jonson) to fools in plays • Renaissance attitudes to power and authority (especially in court life) • relevant history of Shakespeare’s acting company (The King’s Men) • the role of fools in other Shakespeare plays (e.g. <i>Twelfth Night</i>, <i>As You Like It</i>) and different genres of Renaissance drama • performances of <i>King Lear</i>
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Q2 (c)	<p>“In <i>King Lear</i>, Shakespeare presents a bleak, destructive world where all hope is lost.” In the light of this comment, how satisfactory is the end of the play for an audience? [48]</p>
A01	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The ending of the play is moving and powerful, and has been controversial in the past. • Candidates should consider the final scene and its significance in detail, in relation to the whole play. The best responses will consider different audience responses, historical and modern. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
A02	<p>Candidates need to show understanding of the significance of the significance of the final scene to the play as a whole. Candidates are free to discuss any different interpretations of the ending, as long as they consider how the issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the audience’s hope for Lear and Cordelia at the start of Act 5 Scene 3, the resolution of error and suffering through the foregoing play, e.g. Kent’s “Is this the promis’d end?” • Edgar’s return and defeat of Edmund • the deaths of the antagonists Edmund, Goneril and Regan • the confusion and delay in Edmund’s sending of the countermand to his death warrant for Cordelia and Lear • the way Shakespeare resolves the Edgar/Gloucester relationship: the delay in Edgar’s revelation of his identity, and Gloucester’s death • the use of mimesis and diegesis in this scene (compared with elsewhere), e.g. the diegetic presentation of Edgar’s revelation and Gloucester’s death • the presentation of Albany as either weak and ineffectual or an agent of redemption • structure: the large number of dramatic strands needing resolution in the final scene, and the resulting effect(s); the dual plot structure • the death of Cordelia • the death of Lear <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3

Candidates must engage with the contextual focus of the question: the significance of the ending of the play for audiences.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the 1681 revision of the play by Nahum Tate; its dominance for a century and a half
- Shakespearean/Renaissance tragic form/structure
- ancient Greek tragedy (including Aristotle)
- drama post 1900 and its audiences, e.g. Samuel Beckett
- performances of King Lear
- life in early 17th century England
- other plays by Shakespeare (e.g. tragedies)

Much Ado About Nothing

Q3 (a)	By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 2, Scene 3. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • soliloquy in prose • long, compound-complex sentences (e.g. first four) • extended use of subordinate clauses (e.g. 'seeing how much... when he dedicates his behaviours to love') • contrasting short clause 'and such a man is Claudio' • contrastingly short, ironic, negated declarative clauses 'I cannot tell; I think not.' • proleptic irony of the whole speech, but e.g. whole of first sentence; 'May I be so converted, and see with these eyes?' • antithesis of, e.g. 'the drum and the fife' and 'the tabor and pipe'; 'a good armour' and 'a good doublet'; 'walk'd ten mile' and 'lie ten nights awake' • parallelism of 'I have known when there was no music...' and 'and now he had rather...'; 'I have known when he would have walk'd...' and 'and now he will lie...' and series of '[adjective] or I'll...' • modal verbs 'would [have walked]', 'will [he lie]' • alliterating adverbial phrase 'plain and to the purpose' • rhetorical question 'May I be so converted?' • chiasmus: 'till all graces be in one woman, one woman shall not come in my grace' • listed adjectives 'rich', 'wise', 'virtuous', 'fair', 'mild', 'noble' • prepositional phrase 'of good discourse' • noun phrase 'an excellent musician' • parallelisms 'One woman is fair, yet I am well; another is wise, yet I am well' • repeated adversative conjunction 'yet' • figurative language: simile 'like an honest man and a soldier'; metaphors 'turn'd orthography', 'his words are a very fantastical banquet' • polysyllabic lexis of 'orthography' and 'fantastical', contrasting with generally monosyllabic and disyllabic lexis prior to that • frequent modal verbs 'shall' and 'will' • humour (contrasting with specificity of earlier clauses) of 'and her hair shall be of what colour it please God' • comic bathos of juxtaposition of 'love' and 'oyster' • satirical French honorific 'Monsieur'

AO2

This extract presents important dramatic and linguistic effects to the audience. Candidates should explore **how** Shakespeare creates these effects.

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

Reward all valid interpretations.

Candidates may choose to explore:

- the comic irony of the whole speech, as Benedick is about to be tricked into falling in love with Beatrice
- Benedick's scorn for Claudio's transformation and for the role of lover (e.g. 'love may transform me to an oyster')
- the demonstration of Benedick's linguistic fluency and wit (matched with Beatrice's, as we see elsewhere)
- the contrast between the roles of the soldier and the lover
- detailed account of the stereotypical behaviour of the Renaissance lover (e.g. 'the tabor and the pipe', 'turn'd orthography' 'his words are a very fantastical banquet') and then as the inverse of Benedick's 'One woman is fair, yet I am well', etc.
- despite Benedick's scorn he is already considering what kind of woman he would marry ('Rich she shall be...' etc.)
- ironic list of his required qualities in a woman, especially 'mild, or come not near me', as Beatrice is not conventionally 'mild'.

Q3 (b)	<p>“An absurd fable which audiences find ridiculous.” To what extent do you agree with this view of <i>Much Ado About Nothing</i>? [48]</p>
A01	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Critical responses to the play have often debated its lack of plausibility, countered by its valuable elements. • Candidates may either argue for or against the view, or present a balanced account, but strong responses will range across several aspects of the play’s ‘absurdity’ or otherwise. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
A02	<p>Candidates need to show understanding of probable audience responses to the play as a whole. Candidates are free to discuss any different interpretations of these aspects of the play as long as they consider how they are presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the elements of the play that are like a ‘fable’, e.g. the good prince/bad prince pairing; the suddenness of the transformations; the happy ending. • the ways in which these elements are problematised, or given verisimilitude, e.g. Don Pedro’s complicity in the shaming of Hero. • the absurdity of Claudio and Don Pedro believing Borachio’s performance with Margaret • the absurdity of Benedick and Beatrice falling in love with each other as a result of overhearing talk • the absurdity of the arrest of Borachio and Conrade • the ‘death’ of Hero and her ‘resurrection’, and the acceptance of both of these by Claudio and Don Pedro • the significant social critique offered by the play (e.g. of superficial courtly romance; of gender stereotypes) • the charm of the Beatrice and Benedick plot; the entertainment/comic value of the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question: the presentation of dramatic genres.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Renaissance comedy, its features and tropes• Castiglione's <i>The Book of the Courtier</i> (model for witty dialogues)• Renaissance attitudes to gender or class• modern attitudes to gender or class• the courtly love tradition• modern attitudes to verisimilitude and/or artifice in drama• Shakespeare's other plays (e.g. comedies, romances)• performances of the play.
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Q3 (c)	<p>“Beatrice’s initial show of feminist resistance crumbles as the play progresses.” Consider the presentation of Beatrice in the light of this statement.</p> <p style="text-align: right;">[48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Critical responses to the play show how Shakespeare’s presentation of Beatrice (a central character), challenges 16th century gender stereotypes to a significant extent, although there is also debate about this. • Candidates should consider the presentation of Beatrice across the whole play. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of Beatrice’s response to gender in the play as a whole. Candidates are free to discuss any different interpretations of the character in this respect, as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Beatrice as Renaissance ‘shrew’: talkative, assertive, yet not denounced for it (e.g. admired by Don Pedro) • Shakespeare’s use of contrast between Hero and Beatrice (e.g. Hero is silent yet denounced) • Beatrice’s rejection of marriage and men in the first two acts • Beatrice’s rapid capitulation to the ‘overhearing’ trick, falling in love with Benedick • Beatrice’s immediate, vocal defence of Hero after her betrayal (‘O, on my soul, my cousin is belied!’) • Beatrice’s inability to act effectively to defend Hero, and her need for a man to do so on her behalf (‘Ah, how much might the man deserve of me that would right her!’). Beatrice becomes the passive female in the courtly love relationship. • the requirements of comic form and resolution (marriage in Act 5) • Beatrice retains her ‘forcible’ wit and ‘shrewishness’ in Act 5 (e.g. Scene 2, Scene 4). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

A03

Candidates must engage with the contextual focus of the question: Beatrice's feminist behaviour.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- attitudes to female loquacity and 'shrewishness', as indicative of sexual licence, for example
- features of the Renaissance European patriarchy
- attitudes to marriage, then and now
- Castiglione's *The Book of the Courtier*
- the courtly love tradition
- the Renaissance class system
- treatment of these issues in other Shakespeare plays
- performances of the play.

Othello

Q4 (a)	By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 5, Scene 2. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Othello’s soliloquy in iambic pentameter (blank verse), prior to Desdemona waking • repetition of abstract noun phrase “the cause” • abstract nouns “cause” and “justice” • use of the grand style • spondee “chaste stars” • reworked cliché of simile “that whiter skin of hers than snow”; simile “smooth as monumental alabaster” • repetition of clause “put out the light”, with antanaclexis (change of meaning,) • noun phrases in apposition “thou flaming minister”, “Thou cunning’st pattern of excelling nature” • modal verbs “must” and “will” (“she must die, else she’ll betray more men”) • use of second person (pronouns and determiners): “thee”, “thou”, “thy” • subjunctive mood of “If I quench thee...”, “should I repent me” • classical allusion (grand style): “Promethean heat” • natural imagery “plucked the rose”, “smell thee on the tree” • sensory imagery (visual – colour “white”, “light”, “flaming”; tactile: “smooth”; olfactory – “rose”) • spondee and alliteration “more men” • spondee and assonance “once put out thy light” • assonance “Promethean heat” • alliteration “balmy breath” • trochaic line start “Justice to break...” • caesuras: “But once put out...”; “when I have plucked the rose”; “I’ll smell thee...”; “Once more, once more”; “Once more”; “I must weep,”; “This sorrow’s heavenly”; “She wakes” • enjambment, e.g. “Promethean heat/That can thy light relume”; “that dost almost persuade/Justice” • antithesis, alliteration, parallelism: “So sweet was ne’er so fatal” • further contrasting/antithetical lexis “kill”/“love”; “cruel tears”; “sorrow’s heavenly”; “strikes where it doth love” • short final declarative “She wakes.” • Othello’s flout of the maxim of relation in “Have you prayed tonight, Desdemona?” and breaking of adjacency pair (answers question with question) • Desdemona’s vocative “my lord”.

AO2

This extract presents important dramatic and linguistic effects to the audience. Candidates should explore **how** Shakespeare creates these effects.

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

Reward all valid interpretations.

Candidates may choose to explore:

- Othello's 'music' reinstated - temporarily, ironically (as he is deluded)
- visual impression of Othello's power over Desdemona, as she lies vulnerable, asleep
- Othello has convinced himself that his murder of her is noble and justified
- his self-aggrandisement
- Othello is torn between sensory attraction (lust, love?) and resolve to kill her.
- his confusion: his similes suggest Desdemona is chaste ('whiter skin of hers than snow'); the contradictory/antithetical lexis of the final lines of Othello's first speech here
- Desdemona's complete innocence and simplicity (dramatic irony of her lack of knowledge)
- Desdemona's loyalty, humility and devotion to Othello.

Q4 (b)	Examine Shakespeare’s presentation of men and masculinity in <i>Othello</i>. [48]
A01	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Men and masculinity are important issues in the play. • Candidates are likely to discuss individual male characters and their presentation, although there needs to be consideration of at least two. Better answers will look at male values and the presentation of gendered (male) behaviour across the whole play. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
A02	<p>Candidates need to show understanding of the significance of men and masculinity to the play as a whole. Candidates are free to discuss any different interpretations of these as long as they consider how the issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the dominance of men in the play • the cohesion of the male values presented in the first (introductory) scene - attitudes towards ownership and dominance of women, for example • the masculine world of the professional military: e.g. Act 1 Scenes 2 and 3; Act 2 Scene 3 (bawdy drinking scene) • the double standard in male values represented by Cassio’s courtesy towards Desdemona, yet mistreatment of Bianca • Othello’s masculinity represented by his military prowess and adventures; its relationship to his speech • Iago’s lower class masculine behaviour (‘honest Iago’, where ‘honest’ means ‘down to earth’), contrasting with Cassio’s • the ideas of honour and reputation (e.g. Iago’s use of those ideas in his manipulation of Cassio and Othello; Othello’s killing of Desdemona for an ideal of honour) • the effect of the ‘Willow scene’ (Act 4, Scene 3) as a contrast, and its presentation of men from a female perspective (e.g. ‘this Lodovico’s a proper man’, and Emilia’s views of men). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus of the question: men and masculinity.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• attitudes to men and masculinity in the early 17th century• attitudes to men and masculinity today• the military in the early 17th century• the wars between Venice and the Ottoman Turks (1570s in particular)• Shakespearean tragedy (and/or Greek and Roman tragedy)• performances of the play• presentation of men and/or masculinity in other plays by Shakespeare (e.g. other tragedies, e.g. <i>Macbeth</i>, <i>King Lear</i>).
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Q4 (c)	<p>“<i>Othello</i> is Shakespeare’s morality play.” Explore the presentation of good and evil in <i>Othello</i>. [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • <i>Othello</i> clearly alludes to the earlier dramatic tradition of the morality play, and is centrally concerned with good and evil. • Most candidates will discuss the contrast between Iago and Desdemona, and the significance of this opposition. Better responses will also consider the central position of Othello between these two, and the choices he makes. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of good and evil to the play as a whole. Candidates are free to discuss any different interpretations of these aspects of the play, as long as they consider how they are presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Both the characters Desdemona and Iago are unchanging, undeveloped, even to the point of losing verisimilitude, suggesting that they represent absolute qualities rather than being ‘rounded’ characters • Iago is like a ‘Vice’ character from a morality play, with a similar relationship to the audience. • Iago’s motives are tenuous, variable and unconvincing – he seems to be only motivated by evil • Iago’s language is crude, bawdy, with a debased view of humanity • Desdemona is presented as embodying idealised Christian virtue, even (especially) as she dies • the colour symbolism throughout the play, of white and black • Othello’s central role as an ‘Everyman’ of the morality plays, with a good and evil angel on either side • Desdemona’s courage, idealism, innocence • the way other characters support or challenge goodness and/or evil in the play (e.g. Emilia). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus of the question, the presentation of good and evil.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• critical responses, for example Coleridge’s description of Iago’s “motiveless malignity”• the source of the play (Cinthio), and Shakespeare’s removal of the motives of Iago• the morality play tradition of medieval and early Tudor England• early 17th century attitudes to good and evil, religious or otherwise• modern attitudes to good and evil, religious or otherwise• Niccolo Machiavelli’s <i>The Prince</i>• other plays by Shakespeare (especially tragedies such as <i>Macbeth</i>, <i>King Lear</i>)• performances of the play.
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The Tempest

Q5 (a)	By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 1, Scene 1. [24]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • the Boatswain's imperative verbs 'Bring', 'Lay', 'set', 'lay' and minor sentences with imperative force: 'Down with the topmast!', 'Yare, lower, lower!', 'off to sea again' • opposition of second person pronoun 'They are louder than...' with first person determiner 'our office' • professional sociolect of sailors, e.g.: 'topmast', 'Yare, lower...', 'Bring her to try with the main-course', 'Lay her a-hold', 'Set her two courses' • sociolect includes use of female third person for ship: 'set her two courses' • the Boatswain's minor sentence 'Yet again!' and face-threatening imperatives 'What do you here? Shall we give o'er, and drown? Have you a mind to sink?' and 'Work you, then.' • Sebastian's tripling, alliterative modifiers 'bawling, blasphemous, incharitable' • Antonio's repeated imperative 'Hang', and curse with taboo noun modifier 'you whoreson' • lexical sets of insults: 'dog', 'cur'; 'whoreson', 'rascal' 'drunkards' • compound modifier 'wide-chopp'd' • Antonio's change of second person pronoun from 'you' to 'thou' as insult • Gonzalo's similes 'no stronger than a nutshell' and 'as leaky as an unstanched wench' • stage directions 'Enter mariners, wet' 'A confus'd noise within' • repeated minor sentences of Mariners 'All lost!' and 'to prayers' • Gonzalo's use of third person to refer to Boatswain: 'He'll', 'him' • Antonio's deixis 'This wide-chopp'd rascal' • Antonio's shift to informal (insulting) second person 'would thou mightiest lie drowning' • Alliteration 'ten tides' • Gonzalo's personification 'Though every drop of water swear against it' • the whole extract is a series of disjointed utterances largely without any exchange structure • the Boatswain's interrogative, with euphemism for death: 'What, must our mouths be cold?' • Frequent use of exclamatives, e.g. 'All lost!', 'We split, we split!' • repetition of declarative 'We split' and imperative 'Let's all...' • contrasting noun phrases 'a thousand furlongs of sea' and 'an acre of barren ground' • alliteration 'dry death'.

AO2

This extract presents important dramatic and linguistic effects to the audience. Candidates should explore **how** Shakespeare creates these effects.

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

Reward all valid interpretations.

Candidates may choose to explore:

- Shakespeare's first scenes typically encapsulate the central themes of the whole play.
- this presents a chaotic and alarming opening to the play, with a lot of noise, bringing the 17th century audience to attention
- the extract presents what seems to be a tragic quality at the start of the play, with imminent death from the tempest
- several rapid, chaotic entrances and exits suggest the turmoil on board
- the struggle for power; ideas of what constitutes true power or authority (i.e. in this case the Boatswain, whose authority is essential at this point, versus the aristocratic courtiers who cannot accept the need to obey him)
- the extract introduces Sebastian and Antonio as foul-mouthed, intolerant and arrogant
- interestingly, even Gonzalo (later distinguished from the other courtiers by his kindness), is rude and intolerant towards the lower class Boatswain
- the stage direction 'Enter Mariners wet' is very realistic, implying that the storm is a real natural phenomenon, to be countered surprisingly by the start of the next scene with 'If by your art...'

Q5 (b)	Explore the significance of the setting of <i>The Tempest</i>. [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The island setting is central to the meaning of the play. • Candidates may take any of a range of possible approaches, including the colonial context and/or its importance to the implementation of Prospero's plan. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the setting to the play as a whole. Candidates should consider how the setting is presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the exotic, non-European location • the location of the island in relation to Milan, Naples and Tunis • the island as pastoral setting, where (e.g.) political, social problems of the 'civilised' world and the court can be resolved • Prospero's complete dominance on the island, and use of the landscape to do so (e.g. separating Ferdinand from his group; arresting the progress of Stephano, Trinculo and Caliban with mud and mire) • Prospero's 'cell' • the possibility of magic created by the distance of the island from the home world of the audience • the colonial significance of the location and situation • widely varying descriptions of the location in different speeches (e.g. Antonio/Sebastian and Gonzalo Act 2, Scene 1; Caliban in Act 3 Scene 2) • the similarity of the location to the island described in contemporary accounts of the wreck of the Sea Venture. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus of the question: the setting of the play.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Strachey's 1609 <i>True Repertory of the Wracke, and Redemption of Sir Thomas Gates</i>• contemporary attitudes to the 'New World'; early 17th century colonial ventures and related texts (e.g. essays of Michel de Montaigne)• travellers' tales of the late 16th and early 17th centuries and the development of 16th and 17th century marine navigation• Renaissance attitudes to political power and authority• classical and Renaissance pastoral• post-colonial theory• other Shakespeare plays (e.g. romances / late plays)• performances of the play.
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Q5 (c)	<p>“The only character from the Old World who does not need redemption.” Discuss Shakespeare’s presentation of Gonzalo in the light of this statement.</p> <p style="text-align: right;">[48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <ul style="list-style-type: none"> • The presentation of Gonzalo raises important questions about contemporary attitudes to the New World. • Candidates should focus on the presentation of the character Gonzalo, and may treat the question comparatively, for example in contrast to Antonio, Sebastian, Alonso or Ferdinand. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the presentation of the character of Gonzalo to the play as a whole. Candidates are free to discuss any relevant interpretations of the character as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Gonzalo’s importance to the play may be suggested by his extended lines in the first scene; he is also the last voice in that scene • Gonzalo is presented as rude and disrespectful towards the Boatswain in the first scene, similar to Antonio and Sebastian • the presentation of Gonzalo in Prospero’s narrative in Act 1, Scene 2 • in Act 2, Scene 1, Gonzalo has a very appreciative attitude to the island, and makes the other courtiers aware of their good fortune • Gonzalo is presented in contrast to Antonio and Sebastian (e.g. old vs. young; optimistic vs cynical; verbose vs laconic) • Gonzalo is presented as kind and sympathetic towards Alonso, in keeping with Prospero’s earlier account of him • Gonzalo’s lengthy account of his idealistic, utopian vision for the island; the critique of it by Antonio and Sebastian, and the validity of that critique • Gonzalo is not addressed by the avenging harpy • Gonzalo’s treatment by Prospero in the final scene <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus of the question: “the Old World”.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Renaissance utopian vision (e.g. Thomas More’s <i>Utopia</i>; Michel de Montaigne essays)• Renaissance and classical presentations of old counsellors• Renaissance attitudes to colonialism• Renaissance attitudes to power and authority• Renaissance and classical pastoral• post-colonial theory• other Shakespeare plays (e.g. romances, late plays)• performances of the play.
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Assessment Grid for Component 2 Section A: Shakespeare (a)

Band	<p align="center">AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)</p>	<p align="center">AO2 Analyse ways in which meanings are shaped in texts (12 marks)</p>
4	<p align="center">10-12 marks</p> <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression 	<p align="center">10-12 marks</p> <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of extract • confident understanding of and appreciation of Shakespeare's techniques
3	<p align="center">7-9 marks</p> <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response 	<p align="center">7-9 marks</p> <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of extract • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features
2	<p align="center">4-6 marks</p> <ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • generally clearly organised 	<p align="center">4-6 marks</p> <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of extract • some grasp of implicit meaning • some understanding of literary/linguistic features
1	<p align="center">1-3 marks</p> <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<p align="center">1-3 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts
0	<p align="center">0 marks: response not worthy of credit or not attempted</p>	

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

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (24 marks)
4	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of play • confident understanding of and appreciation of Shakespeare's" techniques 	<p style="text-align: center;">22-24 marks</p> <ul style="list-style-type: none"> • perceptive, confident evaluation of impact of contextual factors in shaping the production of the play and influencing its reception • confident grasp of overview
			<p style="text-align: center;">19-21 marks</p> <ul style="list-style-type: none"> • purposeful and sound discussion of the impact of contextual factors in the production and reception of the play • clear grasp of overview
3	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response 	<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of the play • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features 	<p style="text-align: center;">16-18 marks</p> <ul style="list-style-type: none"> • sound awareness of the impact of contextual factors in the production and reception of the play • secure grasp of overview
			<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • sensible awareness of the impact of contextual factors on the production and reception of the play • reasonable grasp of overview
2	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • clearly organised 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of the play • some grasp of implicit meaning • some understanding of literary/ linguistic features 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • some awareness of the impact of contextual factors on the production and reception of the play • some grasp of overview
			<p style="text-align: center;">7-9 marks</p> <ul style="list-style-type: none"> • some awareness of the influence of contextual factors but may not be linked effectively to production/reception of the play • attempts to grasp overview
1	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of the play 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • shows very basic awareness of the influence of contextual factors but not always linked to the production and reception of the play • limited overview
			<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • limited awareness of contextual influences and struggles to link these to the production/reception of the play • very limited overview
0	0 marks: response not worthy of credit or not attempted		

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Section B: Post-1900 Drama

Mark allocation

AO1	AO2	AO3
16 marks	16 marks	16 marks

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

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

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

Candidates must answer one question only and are required to:

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

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

Q6	<p>“What we see is an illusion; what we don’t see is the truth.” Explore Albee’s presentation of appearance and reality in American society in <i>Who’s Afraid of Virginia Woolf</i>. [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Appearance and reality are key themes in the play. • Responses may approach the question in a variety of possible ways, for example thematically, or through character analysis. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of appearance and reality in the play as a whole. Candidates are free to discuss different interpretations of these ideas as long as they consider how Albee uses them in the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the dialogue is very humorous, yet there is misery and suffering underneath • Albee makes consistent use of irony, whereby the surface meaning is undermined by an ironic ‘reality’, e.g. ‘Fun and Games’ is anything but. • George and Martha’s relationship: the mutual aggression and loathing demonstrated almost constantly is revealed to have love and dependency underneath (e.g. Act 3 “only one man in my life who has ever made me happy”; Act 3 stage direction “<i>puts his hand gently on her shoulder...</i>”) • what seems a wild, bohemian social life has hostility, competitiveness and isolation beneath it • George is apparently a victim, resulting (for example) from his lack of professional success, yet is revealed to be powerful, in control and arguably favoured by the audience over Nick • Martha’s assertiveness masks deep insecurity and disempowerment • the moral redundancy underlying Nick’s professional and personal success; e.g. Martha’s comment to Nick “You always deal in appearances?” • narrative fiction (e.g. Virginia Woolf) is superficially a light-hearted joke, but is revealed to be deeply significant to George and Martha (their fiction of the son) • the significance of illusion and self-delusion to the characters (e.g. the fiction of the son) • the underlying ‘realities’ are not completely unseen: gradually suggested, and finally revealed • the American Dream is itself a superficial value system, encouraging the fostering of appearances

	<ul style="list-style-type: none"> the play's structure and act titles suggest the gradual exposure and expurgation of hidden evils, moving from the superficial 'Fun and Games' to 'Exorcism'. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
A03	<p>Candidates must engage with the contextual focus in the question: appearance and reality in American society.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> audience responses (1960s and/or now) American middle class life the American Dream the oppression of American women the oppression of 'unsuccessful' men mid- 20th century politics – e.g. the Cold War relevant connections to Albee's biography influence of other theatrical movements at the time (e.g. absurdism, Artaud).

Q7	<p>Consider Albee’s presentation of suffering in 1950s American society in <i>Who’s Afraid of Virginia Woolf?</i> [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Suffering is an important theme in the play. • Candidates are likely to approach the question in terms of the suffering of individual characters, but better answers will also consider its wider significance and presentation in the play as a whole. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of suffering in the play as a whole. Candidates are free to discuss different interpretations of suffering as long as they consider how Albee presents it in the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • superficially privileged, middle class setting and characters, but considerable pain and unhappiness under the surface • George’s suffering: as a result of Martha’s aggression, mockery and behaviour with Nick; his childhood suffering • Martha’s suffering as a result of her disempowerment • the pain both incur and suffer from through the fiction of their ‘son’ • George’s responses to his hurt, for example: sudden violence with the bottle in Act 1; more calculated, strategic behaviour, as in Act 3. • the audience sympathy created for George and Martha as a result of their suffering • Nick’s smugness and apparent lack of suffering; his inability to empathise with either Martha or George as a result • Nick’s lack of feeling and cruelty towards his wife • Honey’s physical suffering (vomiting), yet refusal to stop drinking; her vomiting as manifestation of emotional pain (e.g. after revelation that Nick has told Martha and George about her ‘pregnancy’) • self-inflicted suffering as a result of alcohol abuse • the use of language as an important means of inflicting suffering • the way suffering is demonstrated, e.g. linguistically; dramatically (e.g. Martha and Nick ‘<i>intertwining</i>’ in front of George; George’s responses) • the social causes of suffering, e.g. the American Dream, gender stereotypes, materialism. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question: suffering in 1950s American society.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• attitudes to gender in mid-20th century America, and now (also UK)• attitudes to social behaviour then and now (USA and UK)• the American Dream• relevant connections to Albee's biography• influence of other theatrical movements at the time (e.g. absurdism, Artaud)• mid- 20th century political movements – the Cold War• 21st century values and attitudes (UK and USA).
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Alan Bennett: *The History Boys* (Faber)

Q8	“He embodies everything that is wrong with the education system.” Consider Bennett’s presentation of the Headmaster in the light of this statement.
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Education is a central concern in the play, and the Headmaster is one of the key characters reflecting this. • Candidates should discuss the character of the Headmaster, but better answers will also consider the way ideas about education, both in the 1980s and more recently, are presented through this character and his relationships with others in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of Bennett’s use of the Headmaster in the play as a whole. Candidates are free to discuss different interpretations of the character as long as they consider how Albee presents him within the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • his satirical presentation • the way the Headmaster is introduced, revealing his values: ‘league tables. Open scholarships. Reports to the governors’, ‘presentation’ rather than ‘plainly stated...facts’ • the irony that the Headmaster (and all his staff) went to ‘redbrick’ universities, yet he aspires to Oxbridge entrance for the pupils • his espousal of the values of 1980s Thatcherism • his replacement of the highly successful teacher Mrs. Lintott with Irwin • his pragmatism, philistinism and rejection of educational ideals, e.g. ‘Chant the stuff till they’re blue in the face, what good does it do?’, or ‘This is no time for poetry.’ • the ironic presentation of the Headmaster’s lack of knowledge of French as he interrupts Hector’s lesson • his use of language, e.g. minor sentences and ‘sound bite’ language: ‘All keen. One oddity.’, ‘It’s not how much literature that they know. What matters is how much they know <i>about</i> literature’, taboo language, e.g. ‘Fuck the Renaissance’ • Bennett’s dramatic contrast of the Headmaster with Hector, suggesting their contrasting values • the irony of the Headmaster’s punishment of Hector for sexually abusive behaviour, since he harasses Fiona, his secretary • the irony of the Headmaster’s eulogy for Hector in terms precisely rejected by

	<p>Hector earlier in the play ('He loved words'); these are the last words of the Headmaster in the play, our final impression of him</p> <ul style="list-style-type: none"> the irony of the Headmaster's success in his goals for the school; the Oxbridge entrants will have achieved improved 'league tables', but what did they achieve for the individual boys? <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question: the education system</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> social values of the 1980s, particularly Thatcherism and related political and social movements: commercialisation of education; measurability and the target-driven society social values of the 21st century (commercialisation and targeting) relevant discussion of the literary and inter-textual allusions the rise of advertising and PR; the 'post-truth' society relevant aspects of Bennett's political views and biography the film of <i>The History Boys</i> performances of the play.

Q9	<p>“<i>The History Boys</i> is an elegy on the death of innocence.” Consider the presentation of loss and disappointment in the play.</p> <p style="text-align: right;">[48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Loss and disappointment are key themes in the play • Candidates may discuss the ways in which different characters represent loss and/or disappointment, or they may approach the question thematically • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the themes of loss and disappointment in the play, and their significance. Candidates are free to approach the question in any way, provided they explore the presentation of the themes of youth and illusion.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the play opens with the shockingly cynical attitudes of Irwin. Cynicism, and its opposites, innocence and idealism, are thus presented as important • suggestion that Hector’s (pre-1980s) approach to education is now seen as naive and innocent • Hector’s delusions, particularly concerning his relationship with the boys • the aspirations of the boys to attend Oxford and Cambridge, contrasted with the descriptions of their later lives; Posner’s aspirations in particular, and his disillusionment and unhappiness later in life • frequent references to ‘A Shropshire Lad’ • Posner, and his love for Dakin (e.g. Posner and Scripps’ addresses to the audience ‘Because I was late growing up...’ and ‘That this envy might amount to love does not yet occur to Posner...’) • Dakin’s admiration for and attraction to Irwin (contrasted with Irwin’s deceitfulness and cynicism) • Bennett considered that the ‘Drummer Hodge’ scene was the ‘heart of the play’ – Drummer Hodge’s youth, innocence and death • the contrast between Irwin’s vulnerability and innocence in his private encounter with Dakin, and his professed ideological cynicism • the opposite view: the boys are presented as knowing and mature in many ways, and unaffected by Hector’s sexual behaviour • The way Rudge confounds expectations of his disappointment and loss • the genre of the play: comedy or tragedy? <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

A03

Candidates must engage with the contextual focus in the question, the presentation of loss and disappointment.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- literary references such as Housman, Hardy
- attitudes to education in the 1980s and 21st century
- the public school system and Oxbridge selection process
- changes to the British education system in the 1980s: the National Curriculum, League Tables, targets
- dramatic genres in 20th century literature
- the film of *The History Boys*
- performances of the play

Brian Friel: *Translations* (Faber)

Q10	Consider Friel’s use of the brothers Manus and Owen to explore social attitudes in nineteenth-century Ireland.	[48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The brothers are both central characters in the play, and their relationship is fundamental to its meaning. • Responses might discuss both the individual characters and their relationship, but they should relate their discussion to social attitudes in Ireland. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. 	
AO2	<p>Candidates need to show understanding of the use of these characters in the play as a whole, and the way it reflects social attitudes in Ireland. Candidates may discuss any different interpretations of the characters as long as they consider how they are presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Manus and Owen represent the old Ireland and the new, yet this opposition is later problematised • Manus is presented first, as the teacher of the hedge school • the significance of hedge schools in Ireland of the 19th century: defiance of the anti-Catholic Penal Laws, and of the imposition of English language education: Manus represents these attitudes • Manus’s poverty, kindness, altruism; his sense of responsibility, taking over in the absence of his drunken father; his representation of attitudes to tradition and the past in Ireland. • Manus’ inability to make progress in his own life, contrasted with Owen • Owen is introduced in contrast to Manus, as he enters once the community of the hedge school has been well-established dramatically • Owen has left the rural community of Baile Beag and become wealthy in the capital, Dublin; he works for the English colonial administration. He initially represents more accepting, self-interested attitudes to the British language and colonial project • Manus’s relationship with Owen, e.g. his challenge to Manus’s translation of Lancey’s speeches • Manus’s refusal to speak English; Owen’s contrasting attitude, in working as a translator for the English soldiers and cartographers, seen either as pragmatic progress or betrayal • the relationships of the brothers to other characters, e.g. Manus to Sarah and 	

	<p>Maire, and of Owen to Yolland</p> <ul style="list-style-type: none"> • Owen’s initial attitudes to the use of the English name ‘Roland’, and to the changing of Irish place names, both of which are challenged by his brother • Owen’s change of attitude to both his name and the behaviour of the English. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question: social attitudes in Ireland</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the hedge schools of Ireland and the introduction of English speaking National Schools • the history of Irish attitudes to and resistance of English colonial oppression • the play’s first performance in 1980, during “The Troubles” in Northern Ireland and the UK. • relevant aspects of Friel’s biography • ‘The Liberator’ Daniel O’Connell’s advocacy of bilingualism at the time the play is set • the migration of Irish people and the Great Famine • performances of the play.

Q11	<p>“That tiny area of soggy, rocky, sandy ground where that little stream enters the sea...” Explore the significance of setting and places in <i>Translations</i>. [48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <ul style="list-style-type: none"> • Setting and places are key concerns in the play. • Candidates may take a variety of approaches to the question, but strong responses will consider a range of different aspects of setting and places, and their significance in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the way Friel presents setting and places in the play as a whole. Any interpretations can be rewarded, as long as they consider how they are presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the principal setting of the play in the hedge school; portrayal of the rural poverty of the community • juxtaposition (and contrast) of the erudite classical discussions (e.g. of Jimmy and Hugh) with the rural poverty of the school setting, • the rural poverty of the setting characterises early 19th century (and later) Donegal • the significance of the school setting: much of the content of the lessons concerns language, definition, translation • the change of setting for Act 2, Scene 2 to a ‘vaguely ‘outside’ area’ with Yolland’s symbolic reference to “that leap across the ditch” suggesting the dangerous crossing of cultural borders • the changing of all the Gaelic place names ‘every hill, stream, rock which possesses its own distinctive Irish name’ into English, and the significance of this • the irony of Yolland (the English soldier) pointing out to Owen that ‘Something is being eroded’ by the changing of place names • Owen’s story of Tobair Vree; the irony that his purpose is to prove that the name recalls a ‘trivial little story’, yet the effect it has on the audience is the opposite, suggesting the importance of Irish culture and its relationship to the place names • the contrast between Owen’s pragmatism and Yolland’s idealism about place, yet both shown as limited • the battle for control of place, e.g. the irony of Yolland’s recounting of the mowing of the grass round his tent: the destruction of the farms by the soldiers. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question: the significance of setting and places.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the history of the Irish language and the Ordnance Survey project in the early 19th century; the loss of Irish cultural identity and its relationship with the Irish language • the history of English colonisation in Ireland and resistance to it (the Irish Rebellion, the IRA etc.) • the play’s first performance in 1980, against a background of ‘The Troubles’ • relevant aspects of Friel’s biography • the hedge schools of Ireland and the introduction of English speaking National Schools • ‘The Liberator’ Daniel O’Connell’s advocacy of bilingualism at the time the play is set • 21st century and/or English audience attitudes to Owen • performances of the play.
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Diane Samuels: *Kindertransport* (Nick Hern Books)

Q12	To what extent do you agree that Samuels presents a critique of the 1938-1940 Kindertransport rescue programme in her play? [48]
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Samuels presents both critical and appreciative attitudes to the evacuation of the children, thus inviting a range of possible approaches to the question. Strong responses are likely to consider both sides of the issue, and the nuances of their presentation. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates may take a range of different approaches to this question, but they need to consider how Samuels presents attitudes to the kindertransport evacuation in the play as a whole.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Helga's powerlessness to protect Eva in Act 1, Scene 1 except 'by sending you away' • the treatment of the German Jewish children by the British, e.g. the Postman and the Guard • Evelyn's gratitude to England: 'England took me in. I love this place...' • the pain and trauma experienced by Evelyn, despite being saved from the holocaust • Eva's transformation into Evelyn, as she adapts to her new environment and culture • Evelyn's loss of her Jewish identity and religion as a result of her move • Faith, the daughter made possible by the saving of Eva's life, yet presented as damaged by her loss of connection to her family past • Helga's bitterness at her daughter's refusal to accompany her to the USA • Helga's lack of understanding of the transformation her daughter had to undergo as an evacuee, 'Why have you lost yourself, Eva?' • Evelyn's final exchange with Helga, 'Didn't it ever occur to you that I might have wanted to die with you?', close to the end of the play, as if a final revelation of the truth • the presence of the Ratcatcher at the close of the play, suggesting a lack of redemption and healing • the renewal of commitment to Jewish identity represented by Faith, possibly one positive outcome of the trauma

	<ul style="list-style-type: none"> Samuels' use of dramatic juxtaposition (of past and present) as a means of interrogating these issues. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question: the 1938-1940 Kindertransport evacuation</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> the historical context: World War 2 in Europe and the UK; the Holocaust; the Kindertransport of 1938 and 1939 German Jewish identity; Judaism in the mid-20th century and now; modern attitudes to Jewishness/Judaism Nazism and its attitudes to Jews Christianity theory of 'the other' 21st century attitudes to identity expressionism in the theatre (e.g. Strindberg) performances of the play.

Q13	<p>“You know what I say to you. I lost him. But I did not lose myself.” Explore the significance of loss in <i>Kindertransport</i>.</p> <p style="text-align: right;">[48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Loss is a central issue in the play. • Responses may focus on the loss experienced by individual characters, but better answers will consider the presentation of the theme across the wider play. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to consider the significance of loss in the play as a whole. They may take a range of different approaches to the question, but they should consider how Samuels presents this theme.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the play opens and closes with loss and separation, of two consecutive generations • loss of family, parents, as Eva leaves Germany • the loss of all those killed in the holocaust, suggested e.g. by the death of Eva’s father, by the naked dolls, by Helga’s reference to ‘the showers’, by Faith’s protest concerning the photographs ‘Where’s the body for these feet? The hand for these fingers?’ • the loss of homeland evoked by the kindertransport, and its relationship with older Jewish history of the diaspora • the story of the Ratcatcher, and the loss of all the children of Hamlyn, suggesting the repetition of the past • Evelyn’s neurosis and inability to deal with her past, as a result of her loss and trauma • Evelyn’s gradual loss of her Jewish faith and cultural identity, presented (e.g.) in the disjunction of Helga’s letter and Eva’s responses in Act 2, Scene 1, and in her change of name • Evelyn’s question to Faith, concerning her leaving home: ‘What have you got to lose?’ • Faith’s loss of connection with her mother’s family, and with her Jewish identity • Faith’s leaving home as a separation and loss paralleling her mother’s experiences • the Ratcatcher’s presence on stage at the close of the play, suggesting that the pain of loss is still present. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question: the presentation of loss</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the historical context: World War 2 in Europe and the UK; the Holocaust; the Kindertransport of 1938 and 1939• German Jewish identity• Nazism and its attitudes to Jews• Judaism in the mid-20th century and now• Christianity• modern attitudes to Jewishness/Judaism• the theory of 'the other'• 21st century attitudes to identity• modern western attitudes to teenagers and young people• performances of the play.
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Tennessee Williams *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Q14	<p>“Mendacity lies at the heart of mid-20th century American society”. Consider the presentation of untruthfulness in <i>Cat on a Hot Tin Roof</i> in the light of this statement.</p> <p style="text-align: right;">[48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Mendacity is a central theme in the play. • Candidates may approach the question through individual characters, but better responses will consider more widely what the play may be saying about untruthfulness. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of untruthfulness in the play. Candidates are free to offer different interpretations of the presentation of untruthfulness as long as they consider how it is established for an audience.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Brick’s fear of being identified with the contemporary stereotypes of homosexual men causes him to lie to himself and others • fear as a cause of much of the untruthfulness in the play • Maggie’s attempts to make Brick see the truth of his life • Big Daddy attempts to bring Brick to his senses by confessing his own failings and inviting Brick’s honesty and openness, but the depth of Brick’s denial and untruthfulness defeats him, resulting in conflict • the irony of Big Daddy’s attempts to be truthful, while he is deluded by those around him into believing he is well • the untruthfulness at the heart of the marriages of Maggie and Brick, and Big Daddy and Big Mama • the untruthfulness of Reverend Tooker’s ingratiating flattery of Big Daddy, in order to ensure money for his church • the untruthfulness of Mae and Gooper’s attentiveness to Big Daddy and Big Mama, concealing their desire for material gain • Maggie’s attempts to preserve her marriage and chances of inheriting the plantation cause her to lie: ‘Brick does not have a liquor problem at all. Brick is devoted to Big Daddy.’ • Maggie’s untruthfulness at the end of the play, in order to coerce Brick into having sex with her and creating a child: ‘We’re going to make the lie true’ • much of the play’s untruthfulness stems from wider cultural attitudes which trap the characters, such as the American Dream, the value attached to the nuclear

	<p>family, and gender stereotypes.</p> <ul style="list-style-type: none"> the inability of Broadway and Hollywood to accept the stark truthfulness of Williams' original version, and their need to make a more comfortable ending. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question: the presentation of untruthfulness.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> the American Dream and its idealisation of, e.g. materialism and the nuclear family the Cold War attitudes to homosexuality in mid-20th century America attitudes to women in the patriarchal society of Southern American states relevant aspects of Tennessee Williams' biography Broadway and Hollywood – their attitudes to American society 21st century audience attitudes to gender and homosexuality performances of the play.

Q15	<p>“Poisons, poisons! Venomous thoughts and words!” Explore the presentation of death and disease in <i>Cat on a Hot Tin Roof</i>.</p> <p style="text-align: right;">[48]</p>
AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Death and disease are important themes in the play • Candidates are likely to discuss individual examples of death or disease in the play, but the strongest responses will also consider the wider significance of the themes in the play. • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the theme of death and disease in the play. Candidates are free to offer different interpretations of the presentation of this theme as long as they consider how the meanings are established for an audience. Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Brick’s alcoholism is prominent from the opening of the play; Maggie’s discussion of the Rainbow Hill detox centre • Brick’s accident – his broken ankle • Big Daddy’s cancer is similarly presented very early (Maggie’s declarative ‘Big Daddy’s dying of cancer’) • Brick’s painful memories of Skipper are presented as disease with Maggie’s ‘I never could keep my fingers off a sore’ • disease imagery frequent in the play, e.g. of Brick’s repression, e.g. ‘When something is festering in your memory... it grows and festers in silence, becomes malignant’ • the importance of death in the play as a source of inheritance, power and gain • repression as death: Skipper’s death as ‘the only icebox’ where Brick could ‘keep’ his relationship with Skipper • Big Mama has high blood pressure and is ‘riskin’ a stroke’ • Big Daddy’s comment that acquisitiveness and materialism stem from a desire to prevent death, to gain ‘life everlasting’ • Big Daddy’s (deluded) new belief in his health creates a refusal of convention and desire to break free: ‘I let many chance slip by because of scruples about it, scruples, convention... It took the shadow of death to make me see it.’ • one of the main structuring principles of the play is the build-up to the climactic revelation to Big Daddy that he has inoperable cancer. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question: death and disease</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the American Dream and its idealisation of, e.g. materialism and the nuclear family• the taboo of homosexuality in 1950s America• mid-20th century attitudes to death and disease• 21st century audience attitudes to death and disease• relevant aspects of Williams' biography• McCarthyism and constricting Cold War attitudes to the 'other'• performances of the play.
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Assessment Grid for Component 2 Section B: Drama

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (16 marks)	AO2 Analyse ways in which meanings are shaped in texts (16 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (16 marks)
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of play • confident understanding of and appreciation of the playwright's techniques 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • confident evaluation of impact of contextual factors in shaping the production and reception of the play • confident grasp of overview
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of the play • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • sound awareness of the influence of contextual factors on the production and reception of the play • secure grasp of overview
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • clearly organised 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of the play • some grasp of implicit meaning • some understanding of literary/ linguistic features 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • some awareness of the influence of contextual factors on the production and reception of the play • some grasp of overview
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of the play 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • limited awareness of the influence of contextual factors on the production and reception of the play • limited overview
0	0 marks: response not worthy of credit or not attempted		