



GCE A LEVEL MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

EDUQAS A LEVEL ENGLISH LANGUAGE AND LITERATURE

SUMMER 2018 MARK SCHEME

COMPONENT 2: DRAMA

Section A: Shakespeare

Mark allocation

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

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

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

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

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

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

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

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

Antony and Cleopatra

Q1 (a)	By focusing on the linguistic and literary techniques used, explore how Shakespeare presents Antony and Cleopatra and their relationship in this extract from Act 1, Scene 3. [24]
AO1	<ul style="list-style-type: none"> • Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Clearly this extract is an important in conveying Cleopatra to an audience. Candidates should explore how Shakespeare's use of language establishes Antony, Cleopatra and their relationship.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Antony's avowal of love but the necessity of his departure – his conflict between love and duty • Cleopatra's questioning of Antony's reaction to Fulvia's death • Cleopatra as self-centred or uncertain • Cleopatra's distress • Cleopatra's scepticism of Antony's sentiment • Cleopatra's anger towards Antony • Antony's reactions to Cleopatra's immature outbursts • Cleopatra's attempts to manipulate Antony and exert power • Antony's refusal to be controlled by Cleopatra • Cleopatra's reconciliation to the fact that Antony must leave • Antony's re-assertion of love at the end of the extract.

Q1 (b)	How far do you agree with the view that "within <i>Antony and Cleopatra</i>, Shakespeare presents women struggling to succeed in a patriarchal society"? [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how women are presented and the struggles they face within a patriarchal society. • 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 are free to discuss any different interpretations of women within a patriarchal society as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Octavia's marriage of 'duty' to Antony – an object in a political scheme • Octavia torn between obedience to her brother or husband • Cleopatra as 'masculine' – command of soldiers, established ruler • Cleopatra's subversion of conventional gender roles • Cleopatra's relationship with Antony and the power she has over him • Cleopatra's request that Antony put their love above formal duty • Cleopatra's duty as a leader and her suicide • juxtaposition between Cleopatra and Octavia • male power and its impact on women. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question, women struggling within a patriarchal 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"> • the historical influences in the play • public v private spheres • the role of the hero/Roman hero • conventional gender roles • the role of men within a patriarchal society • male attitudes to women • gender roles in patriarchal societies • power and social status.

Q1 (c)	"A play about political and romantic betrayal." Explore Shakespeare's presentation of betrayal in <i>Antony and Cleopatra</i> in the light of this view. [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how personal and political betrayal is presented 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 significance of betrayal to the play as a whole. Candidates are free to discuss any different interpretations of betrayal as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • political, emotional and marital betrayal • Antony's perceived betrayal of Rome • Antony neglecting his public duties to spend time with Cleopatra • Antony's marriage to Octavia as a betrayal of his feelings for Cleopatra • Antony returning to Cleopatra and betraying his marriage vows • Cleopatra's betrayal of Antony by leaving him exposed to Caesar's troops • Menas' betrayal of the triumvirate by suggesting Pompey kill them • the way in which Lepidus and Caesar betray Antony by going to war against Pompey despite their earlier pact – Antony's furious reaction illustrates the extent of this betrayal • Enobarbus' betrayal of Antony • Caesar's deception of Cleopatra • the treasurer's betrayal of Cleopatra • the ambiguous nature of betrayal - the perpetual shifting between betrayal and loyalty within the play. <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>
AO3	<p>Candidates must engage with the contextual focus of the question, the presentation of betrayal.</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 influences in the play • conventional gender roles • the role of the hero/Roman hero • the role of men within a patriarchal society • male attitudes to women/marriage • the importance of masculine reputation within both Roman and Egyptian society power and social status.

King Lear

Q2 (a)	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates sympathy for Gloucester in this extract from Act 4, Scene 1. [24]
AO1	<ul style="list-style-type: none">• Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.• They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore how Shakespeare's use of language establishes sympathy for Gloucester at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• the irony of Gloucester's ability to see the truth now that he is blind• his realisation of how he has wronged Edgar• his self-pity• Edgar's reaction when seeing his father• Gloucester's references to the cruelty of the Gods• even at his most desolate Gloucester's ability to empathise with those less fortunate• the image of the 'madman' leading the blind man – role reversal in terms of status• Gloucester's desire for death - his despair• his suicidal state of mind.

Q2 (b)	"Power hungry, cruel and treacherous." Consider how Shakespeare uses Goneril and Regan to challenge traditional gender roles in <i>King Lear</i>. [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare uses Goneril and Regan to challenge traditional roles. • 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 roles of Goneril and Regan in the play. Candidates are free to discuss different interpretations of these characters as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • how the sisters initially flatter Lear and appear to be dutiful daughters • how Goneril and Regan systematically strip Lear of his power • their betrayal of their father • the blinding of Gloucester • their relationships with their husbands • their promiscuity - lust for Edmund • how Goneril betrays Regan and poisons her • Goneril's death. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question – how Goneril and Regan challenge conventional gender roles.</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 influences in the play • the Chain of Being • the play as a tragedy • the role of women in a patriarchal society • conventional parent/child relationships • gender roles • how the sisters would have been perceived by a Jacobean audience • how modern audiences may react to the sisters.

Q2 (c)	"The play depicts a world that seems terribly unjust." Explore Shakespeare's presentation of injustice in <i>King Lear</i>. [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how injustice is presented in <i>King Lear</i>. • 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 injustice in the play as a whole. Candidates should consider <u>HOW</u> Shakespeare establishes this theme within the play. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Lear's division of the kingdom • the banishments of Cordelia and Kent • Edmund's social status and his marginalisation in society • Edgar as the wronged child • Lear's treatment by Goneril and Regan • Lear on the heath and his request for divine justice • the imaginary trial • Gloucester as a victim of injustice • Cordelia's death. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question, the concept of injustice.</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 play's genre • the tragic hero • the relationships between the sisters and their husbands • importance of status in Shakespeare's time • parent/child relationships • kingship and sovereignty • divine justice • the Chain of Being.

Much Ado About Nothing

Q3 (a)	By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents the characters and attitudes of Don John and Borachio in Act 2, Scene 2. [24]
AO1	<ul style="list-style-type: none">• Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.• They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore how Shakespeare's use of language conveys the attitudes of Don John and Borachio in this extract.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• Borachio's plot to discredit Hero• the attempt to derail the proposed marriage of Claudio and Hero• Don John as a villainous character• Borachio's cunning and manipulative nature• Borachio's proposal to persuade Margaret into wearing Hero's clothes and then acting out a scenario in front of Claudio and Don John• Don John's willingness to pay Borachio to carry out the plan.

Q3 (b)	“For the audience, they represent nothing more than comedic nonsense.’ Examine the dramatic functions of Dogberry, Verges and the Watch in <i>Much Ado About Nothing</i>. [48]
A01	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to illustrate the dramatic functions of Dogberry, Verges and the Watch. • 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 dramatic functions of Dogberry, Verges and the Watch. Candidates are free to discuss how different interpretations 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 primary function of Dogberry, Verges and the Watch in advancing the plot • how they are used to reinforce the major themes of the play • how they are used to provide farcical verbal and situational comedy • Dogberry’s superior attitude/self-importance and how the audience actually perceives him • Dogberry’s attempts to impose authority on the Watch • Dogberry’s comic use of language and his capacity for total irrelevance • the use of malapropisms • the irony that Dogberry and his companions are in possession of the facts concerning Hero’s false representation • how their linguistic diversions create a barrier to the immediate truth regarding Hero being revealed • how the failure of Dogberry and the Watch to make Leonato aware of the deception nearly results in tragedy • their role in the resolution of the play. <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 <u>HOW</u> meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question, the dramatic functions of Dogberry, Verges and the Watch.</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 genre of the play• the Watch as subjects of satire in the Elizabethan period• the role of the constable in Elizabethan England• concepts of the 'ideal' Elizabethan women• the role of women in a patriarchal society• gender inequality• formal courtships of the period• the role of marriage within a male-dominated society• conventional parent/child relationship• male attitudes to women• the implications of Hero's denunciation on the social standing of her family and the disgrace it would bring.
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Q3 (c)	"The play is set in a society where romantic love is nothing more than an illusion." In the light of this statement, consider how Shakespeare presents different attitudes to romantic love in <i>Much Ado About Nothing</i>. [48]
A01	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how different attitudes to romantic love are presented. • 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 different attitudes to romantic love. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • traditional courtships • the juxtaposition of the Hero/Claudio and Beatrice/Benedick relationships • male perceptions of Hero as the 'ideal' women' – respectful, chaste, obedient and quiet • the objectification of Hero • Hero's conventional submissiveness as opposed to Beatrice's unsterotypical behaviour • Leonato's attitude to his daughter - the arranged marriage and Hero's passivity • the accusations made against Hero and the implications for her reputation in society • the relationship between Beatrice and Benedick • Claudio's treatment of Hero in the face of apparent adversity • Benedick as the true romantic hero • Beatrice's eventual capitulation to the patriarchal values of marriage • the ending of the play. <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 <u>HOW</u> meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question, different attitudes to romantic love.</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 play's genre• elements of both tragedy and comedy• the influence of patriarchal expectations• the role of women in a patriarchal society• gender inequality• formal courtships of the period• the role of marriage within a male-dominated society• conventional parent/child relationship• male attitudes to women• the implications of Hero's denunciation on the social standing of her family and the disgrace it would bring• the role of marriage.
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Othello

Q4 (a)	By focusing closely on the literary and linguistic techniques used, explore Shakespeare's presentation of Iago in this extract from Act 2, Scene 1.[24]
AO1	<ul style="list-style-type: none">• Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.• They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language establishes the character of Iago.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• his plotting and scheming• his deliberate misrepresentation of the situation• his attitudes towards Desdemona and Cassio• his disparaging language towards Desdemona• his suggestion that Desdemona will tire of Othello and turn to Cassio• his abuse of Desdemona's virtue and reputation• his manipulation of Roderigo• his lust for Desdemona• his suspicion that Othello has slept with Emilia• his jealousy• his desire for revenge.

Q4 (b)	Examine Shakespeare's presentation of attitudes towards women in <i>Othello</i>. [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how attitudes to women are presented. • 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 how attitudes to women are presented. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • women as possessions • the representation of women as sexually promiscuous • Iago's attitude to Desdemona • Iago's treatment of Emilia • Brabantio as the patriarchal father and his attitude towards Desdemona's marriage • Emilia's relationship with Iago • Othello's relationship with Desdemona • Desdemona as a submissive female • Othello's attempts to assert his power over Desdemona • Othello's belief and obsession with Desdemona's apparent sexual betrayal • the deaths of Desdemona and Emilia • the destructive effect of male power on women. <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 <u>HOW</u> meaning has been created.</p>
AO3	<ul style="list-style-type: none"> • Candidates must engage with the contextual focus in the question, how attitudes to women are presented. <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 influence of patriarchal expectations • the role of women in a patriarchal society • the ideal Elizabethan woman • gender roles in patriarchal societies • power and social status • male attitudes to women • male rivalry • marriage • conventional parent/child relationships.

Q4 (c)	<p>"Illusion, error and deceit inevitably lead to tragedy." In the light of this comment, explore the ways in which Shakespeare's makes use of appearance and reality in <i>Othello</i>. [48]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how appearance and reality are presented. • 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 are free to discuss different interpretations of appearance and reality within the play as long as they consider <u>HOW</u> Shakespeare establishes these themes.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Iago's duplicitous personality and the power that gives him • Iago's ability to mislead others by encouraging them to misinterpret situations • Iago's perception that he has been betrayed by Othello and his subsequent jealousy of Cassio • the rivalry between Iago and Cassio • Iago's engineering of Cassio's downfall and the way he manipulates the situation • Iago seeking Othello's social power and privilege • Iago's belief that Emilia has betrayed him • Iago's manipulation of Othello and Othello's belief that Desdemona has betrayed him • the tragic ending of the play. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question, the presentation of appearance and reality.</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 influences in the play • the role of the male hero/villain • male attitudes to women • male rivalry • the role of women in a patriarchal society • the ideal Elizabethan woman • gender roles in patriarchal societies • power and social status • marriage • conventional parent/child relationships.

The Tempest

Q5 (a)	<p>By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents the relationship between Miranda and Ferdinand in this extract from Act 3, Scene 1.</p> <p style="text-align: right;">[24]</p>
AO1	<ul style="list-style-type: none"> • Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language is used to convey the relationship between Miranda and Ferdinand.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Prospero's manipulation of the scene • the innocence and naivety within the relationship • the gentle and tender language employed by Miranda • Miranda's isolation and her limited experience with people • Miranda's obvious distress (lack of obedience to Prospero) when she reveals her name • Ferdinand's declaration of love • Ferdinand's hyperbolic use of language • Miranda's vulnerability – weeping when Ferdinand says he loves her • Miranda's lack of experience in flirting – genuine responses.

Q5 (b)	"Loyal servant or exploited slave?" Consider the dramatic functions of Ariel in <i>The Tempest</i>. [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to explore the dramatic functions of Ariel. • 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 dramatic functions of Ariel in the play. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Ariel as Prospero's 'demi-puppet' • Prospero's abusive/manipulative relationship with Ariel • Ariel's as an ethereal spirit – an elemental being of the higher order • Ariel as a representation of the supernatural elements of the island • Ariel as a loyal servant to Prospero • Ariel as a representative of Prospero's omniscience • Ariel as a mischievous spirit • Ariel's physical transformations- a nymph, a harpy, Ceres in the masque. • his contribution to the key themes e.g. magic, illusion/reality, spiritual or supernatural power • Ariel's trickery of Alonso, Antonio and Sebastian • Ariel as an explicit contrast (foil) to Caliban • Ariel's use of music and magic. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question – the dramatic functions of Ariel.</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 play's genre • power and social status • parent/child relationships • the role of magic • Christian/Pagan contexts • Colonialism.

Q5 (c)	"The play depicts a world where individuals lack freedom." Explore Shakespeare's presentation of imprisonment in <i>The Tempest</i> in the light of this statement. [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how imprisonment is presented. • 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 imprisonment in the play as a whole. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • physical or emotional imprisonment • Ariel's initial imprisonment by the previous ruler, Sycorax • Prospero's imprisonment on the island • Miranda's life on the island • Miranda's relationship with Prospero • Caliban and Ariel as servants • Prospero's entrapment of Alonso and his men • the use of magic to imprison individuals. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, the way in which imprisonment is presented.</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 play's genre • gender roles • the role of marriage • power and social status • parent/child relationships • the role of magic • Christian/Pagan contexts.

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

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)
4	<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 extract • confident understanding of and appreciation of Shakespeare's' techniques
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 extract • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features
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 • generally 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 extract • some grasp of implicit meaning • some understanding of literary/ linguistic features
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 texts
0	0 marks: response not worthy of credit or not attempted	

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

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>	<p align="center">AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (24 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 play confident understanding of and appreciation of Shakespeare's techniques 	<p 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 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 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 play secure and sensible reading of implicit meaning sound and sensible discussion of literary/linguistic features 	<p 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 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 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 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 play some grasp of implicit meaning some understanding of literary/ linguistic features 	<p 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 align="center">7-9 marks</p> <ul style="list-style-type: none"> some awareness of influence of contextual factors but may not be linked effectively to production/reception of the play attempts to grasp overview
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 play 	<p 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 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		

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.**

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

Q6	"The play explores the damaging effects of traditional, stereotypical gender roles." How far do you agree with this interpretation of <i>Who's Afraid Of Virginia Woolf?</i> [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to explore the use of traditional, stereotypical gender roles. • 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 gender roles within the play. Candidates are free to discuss different interpretations as long as they consider HOW Albee establishes characters within the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • stereotypical representations of masculinity – Nick as the perfect physical specimen juxtaposed with George's imperfections • Nick as a sporting hero – athletic prowess, quarter-back and boxer • Nick as a high-achiever with intellectual ability • Martha's position as the daughter of the college president • Martha as an unconventional domineering and forceful personality • the marriages of George/Martha and Nick/Honey • how marriage is driven by social ambition • appearance and reality within marriage • the illusion of motherhood • Martha's disappointment in George as a husband • Martha's frustration with the restrictions placed upon women in society • Martha's exploitation by Nick as a means to gain power and status within the university. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, gender roles within 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"> • concepts of the femininity/masculinity • the role of women in a patriarchal society • gender inequality • female oppression • parent/child relationships • personal and public domains • attitudes to women • the role of marriage within a male-dominated society • audience response.

Q7	<p>How far you agree with the viewpoint that "Who's Afraid Of Virginia Woolf? is about individuals failing to live up to the expectations of society and of themselves"?</p> <p style="text-align: right;">[48]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to consider the statement that the play 'is about individuals failing to live up to the expectations of society and themselves.' • 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 are free to take a character, relationship or thematic approach to this question as long as they address the question. Candidates should consider <u>HOW</u> Albee establishes characters/themes within the play in relation to the question.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • stereotypical representations of masculinity - Nick's desire to be the alpha-male, George's failure to live up to societal expectations of masculinity • Nick as the perfect physical specimen juxtaposed with George's imperfections • the marriages of George/Martha and Nick/Honey • how by the end of the play the deep flaws of both marriages have been revealed • the role of motherhood • Martha's disappointment in George as a husband - his apparent failure to live up to Martha's expectations in his career • Martha as the discontented housewife – her bitterness and disillusionment • Martha's frustration with the restrictions placed upon women in society • George's career at the university • George's failed novel - possible link to his back story • George's lack of academic success and the impact of this on his marriage and career. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, individuals failing to live up to the expectations of society and themselves.</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"> • concepts of the femininity/masculinity • gender roles • the role of women in a patriarchal society • gender inequality • female oppression • personal and public domains • social status and power • the role of marriage within a male-dominated society • parent/child relationships • the reaction of the audience at the time the play was written.

Alan Bennett: *The History Boys* (Faber)

Q8	<p>"All the effort went into getting there and then I had nothing left.' Examine Bennett's presentation of failed ambition in <i>The History Boys</i>. [48]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Bennett presents the theme of failed ambition. • 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 failed ambition in the play as a whole and are free to discuss different viewpoints. Candidates should consider <u>HOW</u> Bennett establishes this theme within the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • purpose and attitude towards education and teaching • the need to get into Oxford/Cambridge • the attitudes of Hector/Mrs Lintott to failure/success • Hector as a representative of failed ambition • Hector as a model for the boys' potential failed ambition • lies which need to be told in order to progress • Irwin's lie about his university and Dakin's discovery • the Headmaster's pre-occupation with league tables and his views of both teachers and the students • Oxbridge entrance exams and the period of preparation time • achievement of short-term dreams against the varying degrees of lifetime success • Posner's apparent failure. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question – failed ambition.</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 social context of the play • power and social status • social hierarchy • attitudes to education • heterosexuality/homosexuality • conventional masculinity • male domination and female subservience • gender inequality • inequality in society • how the play challenges the overtly male society in which it is set • patriarchal power.

Q9	How far you agree with the view that "despite its obvious comedy, <i>The History Boys</i> raises serious issues about the society in which it is set"? [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to consider the statement 'Despite its obvious comedy, <i>The History Boys</i> raises serious issues about the society in which it is set.' • 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 comedy within the play but also the more serious issues in society it deals with. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> Bennett establishes the issues within the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • use of irony • conflict of gender roles • male power - how Mrs Lintott and Fiona are both in subservient roles to the male characters • prejudicial attitudes towards Mrs Lintott as a teacher because she is female • the attitudes of the boys to their different teachers • hidden truths within the play • financial inequality between the boys and private-school peers who have been preparing for Oxbridge from birth • the obvious intelligence of the boys but the hindrance of their class background • attitudes displayed to Rudge because of his working-class background • the Headmaster's inappropriate behaviour towards Fiona • how the boys perceive women in a sexualised manner (e.g. the invention of the prostitutes in the French lesson) • hidden sexuality • Hector's inappropriate behaviour towards the boys • the relationship between Dakin and Irwin • Dakin propositioning Irwin. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, the issues raised about the society in which the play was set.</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"> • heterosexuality/homosexuality • conventional masculinity • male domination and female subservience • gender inequality • male power and status • inequality in society • class prejudice • how the play challenges the overtly male society in which it is set • patriarchal power.

Brian Friel: *Translations* (Faber)

Q10	<p>"A clash of cultures." Explore Friel's presentation of the conflict between the English and the Irish in <i>Translations</i>. [48]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Friel presents the conflict between the English and the Irish. • 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 conflict between the English and the Irish in the play as a whole. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> the issues are established.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Yolland's education in Irish culture and Gaelic • Lancey's rejection of learning about Irish culture • Yolland's feelings of being an outsider and his desire to understand the culture and society • the obstacles Yolland faces in this endeavour • Yolland's relationship with Maire – an attempt to fuse culture and identity • the loss of the Irish language and the impact on the cultural identity • the colonizing soldiers • the threatened eviction of the inhabitants of Baile Beag • the renaming of the places of Baile Beag and how it represents the colonisation of Irish life • how the changing of place names only alienates the local population • language differences and the problems regarding communication • distinction between those Irish characters rooted in the past and those open to change/new adventures • Hugh and Jimmy Jack represent the traditional Irish people and romanticise the past • Manus, Doalty and Bridget remain opposed to English intervention, but only voice their concerns • resistance by force is left to the unseen Donnelly twins • characters represent various political views in Ireland at the time. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, the conflict between the English and the Irish.</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 of the play - mapping of Ireland • loss of Irish cultural identity as a result of British occupation of Ireland • colonisation • Ireland in the 1830s • Emigration • the evolution of language.

Q11	Discuss how Friel uses the relationship between Maire and Yolland to present social and political issues in <i>Translations</i>. [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how the relationship between Maire and Yolland is used to present social and political issues. • 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 how the relationship between Maire and Yolland is used to present social and political issues in the play as a whole. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these issues are established.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Yolland and Maire's relationship – an attempt to fuse culture and identity • how they are separated by language, cultural identity and circumstance • Yolland's feelings of being an outsider and his desire to understand the culture and society • Yolland's captivation with Maire's beauty • Marie's desperation to escape and emigrate • how Maire's love of Yolland parallels her attraction to the brave new world • linguistic barriers between the couple – how love transcends the language barrier • their struggle to express their emotions clearly and honestly • the simplicity of Maire's relationship with Yolland– instant, romantic, idealising love • the love scene between Yolland and Maire • the disappearance of Yolland • how Friel explores the impact of political issues on love's success. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, how the relationship between Maire and Yolland is used to present social and political issues.</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"> • masculinity • the cultural differences between characters • the evolution of language • the cultural differences between the characters • the impact of social status on Yolland and Maire's relationship • the historical context of the play - mapping of Ireland • Maire's contemplation of emigrating to America • how love is linked to social position and power • the social expectations placed upon women in relationships.

Diane Samuels: *Kindertransport* (Nick Hern Books)

Q12	"At its core, the play is about the pain and passion of mother/daughter relationships." How far do you agree with this interpretation of <i>Kindertransport</i>?[48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to respond to the statement 'At its core, the play is about the pain and passion of mother/daughter relationships.' • 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 how the play explores the pain and passion of mother/daughter relationships. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> the relationships are established for an audience.</p> <p>Reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Lil's attempt to evacuate Eva on the train • the first meeting at the train station and Eva's extreme anxiety when Lil goes to find some food • the symbolism of the sealed windows of the train and how it emphasises the separation between mother and daughter as a result of the journey • the consequences of Eva's journey on the Kindertransport – her new relationship with Lil; her changing identity; her inability to accept Helga; her anger at not being allowed to stay with Helga, etc • Eva's separation anxiety and how it is repeatedly reinforced by her seeing the shadow of the Ratcatcher – the ending of the play shows that Evelyn cannot escape her past • Eva's determination not to go on another journey that means another separation • Eva's constant anxiety that Lil will throw her out or leave her • Helga's fear for Eva's future without her and her fear of losing her daughter forever • Eva's fears and expectations of meeting her mother again • Eva's divestment of the jewellery (Jewishness) given to her by her mother – foregrounds what is to later come in the play • Helga's understanding that she has lost her daughter Eva - 'We have been together a week and you are still years away' • the tension between Faith and Evelyn • the final poignant meeting between Eva (Evelyn) and Helga • the inability of Evelyn and Helga to understand each other - emphasized by the language barrier of Helga speaking in German, which Eva can no longer understand • Evelyn's loss of Faith as her 'little girl' • the impact of war on all the mother/daughter relationships, even Evelyn and Faith • ideas of secrecy, e.g. Helga and Evelyn hiding certain truths from their daughters—and reasons for this • Eva/Evelyn as both mother and daughter • how war broke up families and mother/daughter relationships. <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 <u>HOW</u> meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus in the question, the pain and passion of mother/daughter relationships.</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">• historical context• separation anxiety• the way the past is still very much alive in the setting/background of the play• the prejudice of the Nazis which leads to the forced separation of Eva and Helga• the significance of the loss of the parent/child bond as a result of forced separation (due to Nazis)• issues surrounding evacuations, especially of separation from mothers• parental responsibility.
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Q13	"The play explores the crippling effects fear can have on individuals." Explore Samuels' presentation of fear in <i>Kindertransport</i> in the light of this statement. [48]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Samuels presents fear. • 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 are free to discuss different interpretations of fear as long as they consider <u>HOW</u> these issues are established for an audience.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • use of staging/props to symbolise fear • the Ratcatcher as an antagonist who creates fear • his omnipresence within the play • the 'shadow' of the Ratcatcher – how it creates fear • the Ratcatcher as a metaphorical representation of Eva's fear • the fact that the only male actor on stage represents the varied personas of the nightmarish figure of the Ratcatcher – the Nazi Border Official, the English Organiser, the Postman, the Station Guard – and their significance for Eva • how fear of male characters forms the essential background to all the female relationships in the play • Eva's childhood fears • the psychological effects of the past on Eva – being part of the Kindertransport means she feels abandoned • the way journeys represent fear for Eva • the first meeting at the train station and Eva's extreme anxiety when Lil goes to find some food • Eva's anxiety and fear of strangers • Eva's separation anxiety and how it is repeatedly reinforced by her seeing the shadow of the Ratcatcher – the ending of the play shows that Evelyn cannot escape her past • Eva's constant anxiety that Lil will throw her out or leave her • Helga's fear for Eva's future without her and her fear of losing her daughter forever • Eva's fears and expectations of meeting her mother again • fear of confronting the past. <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 <u>HOW</u> meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus in the question, the presentation of fear.</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">• historical context• the link between the Ratcatcher and the children of Hamlyn being taken away from their parents and its significance to the play as a whole• the way the past is still very much alive in the setting/background of the play• the prejudice of the Nazis which leads to the forced separation of Eva and Helga• the significance of lost parent/child bonds as a result of forced separation (due to Nazis)• the political reality of Nazi oppression• the structure of the play and its impact on an audience - how the gradual revelations from the past engage the audience.
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Tennessee Williams *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Q14	<p>"The constrictions within 1950s American society do not allow people be openly honest with each other." Explore Williams' presentation of the theme of communication in <i>Cat on a Hot Tin Roof</i> in the light of this statement. [48]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Williams presents communication 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 are free to discuss different interpretations of how the play presents communication as long as they consider <u>HOW</u> these issues are 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 withholds communication as a way of coping with Skipper's death and as a punishment to others, notably Maggie • the various different interpretations of Brick's relationship with Skipper – the 'inadmissible thing' • Brick's relationship with Maggie and his marital failure - he lives according to a 'law of silence' • Brick's silence when Maggie tells him she is pregnant • the contrast between Brick and Maggie with regards to sharing their emotions • the lack of sexual communication in the relationship between Brick and Maggie • Big Daddy's relationship with his wife and his ability to live with mendacity rather than love • Big Daddy's failure as a parent - inability to communicate on a meaningful level with his sons • the practically non-existent relationship between Big Daddy and Gooper • the fact that they keep the true nature of Big Daddy's illness from him • Big Mama's inability to see the true nature of Brick • marriage and the lies between husband and wife • Williams' suggestion that all human communication and interaction is reliant on mendacity. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, communication.</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"> • America, especially the 'Deep South' in the 1950s • role of marriage • gender roles • parent/child relationships • sibling relationships • different attitudes to homosexuality. • patriarchal power • male treatment of women • power and status.

Q15	<p>"A dysfunctional relationship which struggles to survive in 1950s America." Examine Williams' presentation of the relationship between Brick and Maggie in <i>Cat on a Hot Tin Roof</i> in the light of this statement. [48]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Williams presents the relationship between Brick and Maggie. • 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 relationship between Brick and Maggie. Candidates are free to discuss different interpretations of the relationship as long as they consider <u>HOW</u> Williams establishes the relationship within the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Brick's struggle with the past and how it affects his ability to live in the present/future • the impact of Brick's own personal history on his relationship with Maggie • Brick's inability to be the conventional male hero - Maggie describes him as a beautiful but weak, passive character • the various different interpretations of Brick's relationship with Skipper – the 'inadmissible thing' – and the impact it has on his relationship with Maggie • the insecurities of Maggie and her desperation to create a meaningful relationship with Brick • marital failure • Brick's rejection of Maggie – his 'disgust' at her • how Brick lives according to a 'law of silence' • their lack of sexual communication in the relationship • the verbal warfare • the illusion of the child at the end of the play. <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 <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, the relationship between Brick and Maggie.</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"> • America, especially the 'Deep South' in the 1950s • gender roles • the concept of masculinity • definitions of the male hero • patriarchal power • attitudes towards homosexuality • marriage • parent/child relationships • male treatment of women.

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 Shakespeare'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 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 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 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		