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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2018**

**A LEVEL  
ENGLISH LITERATURE - COMPONENT 2  
A720U20-1**

## **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 LITERATURE

## SUMMER 2018 MARK SCHEME

### COMPONENT 2: DRAMA

#### Component 2: Drama Mark Scheme

#### Section A: Shakespeare

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

#### Note

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

In part (i) we will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore Shakespeare's use of language, imagery and literary devices (AO2).

In part (ii) responses, candidates are informed that they will need to take account of relevant contexts (AO3, the most heavily weighted assessment objective) and different interpretations (AO5, which is weighted the same as AO2). In each part (ii) question there is the opportunity to address an explicit opinion but where this is not the case, candidates are still required to find their own ways of addressing other readings. We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of different interpretations will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

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

## King Lear

<b>Q1 (i)</b>	<b>With close reference to the language and imagery in this passage, examine Shakespeare's presentation of Lear at this point in the play.</b> [15]
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"><li>• presentation of Lear's descent into madness</li><li>• storm symbolism and imagery</li><li>• themes of appearance and reality/order and disorder/justice/crime and punishment</li><li>• Kent's dramatic function to emphasise Lear's loss of sanity and his need for protection</li><li>• the Fool's dramatic function and Lear's newly found altruism.</li></ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

<b>(ii)</b>	<b>How far would you agree that “<i>King Lear</i> leaves its audience clearer about what is unjust than what is just”?</b> [45]
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in the presentation of <i>what is unjust than what is just</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Lear’s unjust/just treatment of his daughters, Kent and the Fool and Lear’s mad thoughts on justice</li> <li>• presentation of injustices perpetrated by Goneril and Regan: nature and animal imagery</li> <li>• Cordelia defined by her opposition to injustice and alliance with forces of good/Fool’s perspective on justice/injustice as choric function in play</li> <li>• sub-plot: Edmund’s characterisation: vengeful bastard acting against inheritance injustice, perpetrating injustices towards Gloucester and Edgar</li> <li>• main plot/sub plot parallels.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

**Antony and Cleopatra**

<b>Q2 (i)</b>	<p><b>With close reference to the language and imagery in this passage, examine Shakespeare’s presentation of Antony’s thoughts and feelings at this point in the play.</b> [15]</p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Antony’s self-pity shown through military, sea and divine imagery <i>sword, o’er green Neptune’s back</i> reflecting how he was in his heyday and how far he has sunk now in terms of honour and reputation <i>dishonour, baseness</i></li> <li>• his sense of disgrace exacerbated by his belief that Cleopatra has already died honourably - <i>less noble mind than she/lack the courage of a woman</i> - with added audience impact of dramatic irony</li> <li>• strong verbs used to emphasise the contrast in his fortunes and self-esteem <i>detest/quarter’d/condemn</i></li> <li>• imagery of capture/slavery in <i>pleached arms, branded, corrigible neck</i></li> <li>• Antony’s attitude towards Eros conveyed as both master and desperate man appealing to be killed.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

<b>(ii)</b>	<b>“The play’s dramatic appeal lies firmly in its presentation of political rather than personal conflict.” Discuss this view of <i>Antony and Cleopatra</i>. [45]</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare shapes meanings in <i>Antony and Cleopatra</i> in presenting political/personal conflict through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the structure of the play/shifting scenes between Egypt and Rome, personal and political dialogue</li> <li>• character development of Antony and Cleopatra and their relationship</li> <li>• settings of Egypt and Rome</li> <li>• other characters’ views of Antony and Cleopatra</li> <li>• imagery of personal excess and wealth set against the controlled language and political imagery of Rome.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>



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

**Hamlet**

<b>Q3 (i)</b>	<p><b>With close reference to the language and imagery in this passage, examine how Shakespeare presents Hamlet's attitudes towards his parents at this point in the play.</b> [15]</p>
<b>AO1</b>	<p><u>Informed responses</u> will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Hamlet's unstinting and scathing attack on his mother's remarriage is expressed in antithetical language and imagery and dramatic use of the 'pictures' to show the contrast between her love for his father and now her immoral lust for Claudius: <i>modesty, blush, fair, hypocrite, innocent, blister, false, dicer's oaths</i>.</li> <li>• personification of heaven to reinforce his moral revulsion <i>thought-sick</i></li> <li>• imagery of gods to illustrate the gulf between his worshipped, highly respected father <i>Hyperion, Mars, Mercury, Jove</i> and Claudius</li> <li>• imagery of disease, and its aptness regarding the manner of King Hamlet's death <i>mildew'd ear blasting his wholesome brother</i></li> <li>• interrogation of Gertrude suggests a possible role reversal, Hamlet the scolding, interrogating parent, the repeated questions showing his incredulity, with his insults pointed at her age and lack of judgement.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p><b>How far would you agree that “for any audience, the appeal of this tragedy is drawn from Shakespeare’s presentation of Hamlet the son rather than Hamlet the avenger”?</b> [45]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the stated view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in presenting Hamlet as a son/avenger, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• closet scene with Hamlet confronting his mother arguably the dramatic climax of the play where we see Hamlet in both roles: disease imagery, appearance and reality theme and imagery</li> <li>• the act of killing Polonius by mistake as avenger -<i>to be too busy is some danger</i>- seems to absorb him less than his reactions as a son to his mother’s remarriage</li> <li>• Hamlet’s reactions to the Ghost of his father: arguably more distraught at his mother’s betrayal than his father’s murder</li> <li>• presentation of Claudius’ attitudes towards Hamlet as stepson</li> <li>• also plenty of dramatic appeal from scenes where the revenge is finally carried out, with Hamlet as avenger.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

**Henry IV Part 1**

<b>Q4 (i)</b>	<p><b>With close reference to the language and imagery in this passage, examine how Shakespeare presents Hotspur's attitudes towards King Henry at this point in the play.</b> [15]</p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Hotspur's resentment of the King is expressed through imagery of abasement and low status – <i>wretched, low, poor unminded outlaw, blood was poor</i></li> <li>• use of irony and sarcasm to show his contempt and mistrust of the King's political scheming since he became king- <i>the King is kind</i> and other rhetorical qualities of the speech</li> <li>• imagery denoting code of honour and chivalry <i>to sue his livery and beg his peace, steps me a little higher than his vow</i> suggesting his deception of other political figures</li> <li>• theme of appearance and reality <i>seeming brow of justice</i></li> <li>• use of listing of sequential nouns to show Bolingbroke's growth in popularity <i>boroughs, cities, villages</i> followed by the abrupt conclusion <i>cut me off the heads</i> to show his ruthlessness.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p><b>How far would you agree that “the play <i>King Henry IV Part 1</i> is essentially about the nature and costs of political success”?</b> [45]</p>
<p><b>AO1</b></p>	<p>We will reward coherent, well-structured, relevant responses to the stated view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p><b>AO2</b></p>	<p>In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting <i>the nature and costs of political success</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• portrayal of King Henry’s previous path to the throne by usurpation</li> <li>• political challenges of his reign, foregrounded in the language of first speech <i>won with care, new broils, civil butchery</i></li> <li>• challenges in the King’s relationship with Prince Harry both personal and political</li> <li>• dissent and instability amongst the leading political figures spearheaded by Hotspur- theme of honour</li> <li>• Prince Harry’s ascent to political success by devious means expressed in soliloquy and the cost to his friendship with Falstaff.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

**The Tempest**

<b>Q5 (i)</b>	<b>With close reference to the language and imagery in this passage, examine Shakespeare’s presentation of Prospero at this point in the play.</b> [15]
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p><b>Band 1</b> responses might attempt a paraphrase of the passage and not move beyond a literal reading. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b> we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• use of Ferdinand and Miranda’s concern to emphasise Prospero’s agitation</li> <li>• theme of appearance and reality reflected in language such as <i>melted, dissolve, insubstantial, faded, baseless</i></li> <li>• metatheatre references <i>these our actors</i></li> <li>• Prospero’s love of his art, which he used to create the spectacle of the wedding masque, evidenced in the listing of <i>cloud-capp’d towers, gorgeous palaces, temples, globe</i> with implied nostalgia/regret for its ending</li> <li>• the dual referencing of life and art <i>we are such stuff, little sleep.</i></li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b>, we should see more specific and increasingly relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In <b>Bands 4 and 5</b>, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>



<b>(ii)</b>	<b>“As the dramatic action is essentially nothing but a series of conjuring tricks, it is difficult for an audience to relate to any of the characters and their situation.” How far would you agree with this view of <i>The Tempest</i>? [45]</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting <i>a series of conjuring tricks</i> which might make it difficult <i>for an audience to relate to any of the characters and their situation</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Prospero as conjuror and his relationship with Ariel</li> <li>• presentation of the shipwreck, wedding masque, tricking of Stephano, Trinculo etc</li> <li>• presentation and dramatic use of Ariel</li> <li>• presentation of relationships between Prospero and Miranda/Miranda and Ferdinand to counter the view that audiences cannot relate to characters and situation</li> <li>• themes of control/illusion and reality/transformation, alchemical language used by Prospero.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

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

Component 2 Section A part (ii)

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

### Component 2 Section B: Pre- and post-1900 Drama

<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>	<b>AO5</b>
<b>10</b>	<b>10</b>	<b>10</b>	<b>20</b>	<b>10</b>

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

Marlowe: *Doctor Faustus* (Longman)

Prebble *Enron* (Methuen)

<b>Q6</b>	<b>How far would you agree that both <i>Doctor Faustus</i> and <i>Enron</i> are plays which offer their audiences “theatrical spectacle but no intellectual substance”?</b> [60]
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in presenting <i>theatrical spectacle</i> and <i>no intellectual substance</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"><li>• dialogue</li><li>• stage directions</li><li>• props, costume, lighting, sound effects.</li></ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, theatrical traditions/audience reception. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate <i>theatrical spectacle</i> and <i>intellectual substance</i>.</p> <p>Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• morality play genre/conventions/characterisation</li> <li>• common ideas/concepts such as greed/conceit/overreaching as 'intellectual substance'</li> <li>• theme of corruption: business world in <i>Enron</i>, the individual egotist in <i>Faustus</i></li> <li>• magic/illusion</li> <li>• staging and props used to satirise the desires of key characters</li> <li>• topical references in relation to audience.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<b>AO5</b>	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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Q7	<p><b>“<i>Doctor Faustus</i> shows us that testing the limits of knowledge is neither moral nor immoral.” In the light of this statement, explore connections between the presentation of ideas about knowledge in <i>Doctor Faustus</i> and <i>Enron</i>.</b> [60]</p>
A01	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
A02	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in presenting ideas about morality and knowledge, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, ideas about morality and knowledge. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate ideas about morality and knowledge. Any links to context must be <b>relevant</b> to the question and grounded in the texts.</p> <p>Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• morality play genre/ characterisation of Faustus and Skilling</li> <li>• common ideas/concepts such as reckless use of knowledge/ risk-taking/ greed/ conceit/ overreaching</li> <li>• theme of corruption: business world in <i>Enron</i>, the individual egotist in <i>Faustus</i></li> <li>• comedy/spectacle used in both plays to reflect the greed/ morality/ knowledge of key characters</li> <li>• topical references in relation to audience.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<b>A05</b>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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Webster: *The Duchess of Malfi* (Methuen)

Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

<b>Q9</b>	<b>“The play explores the boundaries of acceptable behaviour in an unequal but changing society”. How far would you apply this comment to both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>? [60]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Webster and Williams shape meanings in possibly presenting <i>the boundaries of acceptable behaviour in a hierarchical but changing society</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"><li>• dialogue</li><li>• stage directions</li><li>• props, costume, lighting, sound effects.</li></ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>the boundaries of acceptable behaviour / hierarchical but changing society</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate <i>the boundaries of acceptable behaviour in a hierarchical but changing society</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of the Duchess and Blanche as victims of unacceptable behaviour by males</li> <li>• both leading females characters representatives of a hierarchical society</li> <li>• common ideas/concepts such as vanity, male dominance and cruelty</li> <li>• physical/sexual scenes and their impact upon audiences</li> <li>• presentation of the society of each play as 'changing'</li> <li>• claustrophobic, intense settings reinforcing sense of rigid hierarchical societies.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

**AO5**

Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:

- by debating alternative ideas and multiple readings of the material they have chosen from *The Duchess of Malfi* and *A Streetcar Named Desire*
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

Look for and reward all sensible and supported alternative readings of aspects of *The Duchess of Malfi* and *A Streetcar Named Desire* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

Q9	<p><b>“You have shook hands with Reputation, And made him invisible.” (Ferdinand to the Duchess of Malfi). In the light of this quotation, explore connections between the presentation of attitudes towards the reputation of women in <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>. [60]</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Webster and Williams shape meanings in presenting <i>attitudes towards the reputation of women</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>attitudes towards the reputation of women</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate <i>attitudes towards the reputation of women</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of the Duchess and Blanche as morally ambiguous yet sympathetic</li> <li>• common ideas/concepts such as expectations of female chastity/purity, social corruption, male dominance and abuse of women</li> <li>• staging suggesting entrapment/claustrophobia and its contribution to themes, characterisation and audience reception.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>



**AO5**

Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:

- by debating alternative ideas and multiple readings of the material they have chosen from *The Duchess of Malfi* and *A Streetcar Named Desire*
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

Look for and reward all sensible and supported alternative readings of aspects of *The Duchess of Malfi* and *A Streetcar Named Desire* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

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

<b>Q10</b>	<p><b>How far would you agree that both <i>The Revenger's Tragedy</i> and <i>Loot</i> present "a bleak and pessimistic world where all human motivations are reduced to the base level of desire"?</b> <span style="float: right;"><b>[60]</b></span></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> <li>• appropriate use of terminology</li> <li>• engagement with the principles and conventions of verse drama.</li> </ul> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Middleton and Orton shape meanings in presenting a <i>bleak and pessimistic world/human motivations reduced to the base level of desire</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>bleak and pessimistic world</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate <i>a bleak and pessimistic world</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• attitudes towards death, sex, religion, the human body</li> <li>• elements of farce and comedy</li> <li>• attitudes towards crime/ authority figures/ women</li> <li>• anarchic behaviour</li> <li>• desire shown to be unhealthy/debasing but other examples of human motivation explored.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

**AO5**

Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:

- by debating alternative ideas and multiple readings of the material they have chosen from *The Revenger's Tragedy* and *Loot*
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

Look for and reward all sensible and supported alternative readings of aspects of *The Revenger's Tragedy* and *Loot* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

Q11	<p>“This play invites the audience to feel no respect for the dead and indeed no respect for the human body”. How far would you apply this comment to both <i>The Revenger’s Tragedy</i> and <i>Loot</i>? [60]</p>
A01	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
A02	<p>In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting <i>a play inviting the audience to feel no respect for the dead and indeed no respect for the human body</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, attitudes towards death and the human body. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate ideas about <i>death and the human body</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• social/religious attitudes and values concerning death</li> <li>• dramatic use of the skull in Revenger's and the dead body in Loot</li> <li>• savagery: both serious and comic in its practice and recounting</li> <li>• attitudes towards crime/ authority figures/ women</li> <li>• cynicism re serious issues in both plays.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

**AO5**

Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:

- by debating alternative ideas and multiple readings of the material they have chosen from *The Revenger's Tragedy* and *Loot*
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

Look for and reward all sensible and supported alternative readings of aspects of *The Revenger's Tragedy* and *Loot* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

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

<b>Q12</b>	<p><b>“We are made to think about several different kinds of betrayal, the least interesting being adultery.” In the light of this comment on <i>Betrayal</i>, explore connections between the presentation of betrayal in both <i>Lady Windermere’s Fan</i> and <i>Betrayal</i>.</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in possibly presenting <i>several different kinds of betrayal, the least interesting being adultery</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>



<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>different kinds of betrayal</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate <i>different kinds of betrayal</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• theme of adultery/attitudes towards women</li> <li>• deception/betrayal between males in social gatherings</li> <li>• mother– daughter betrayal (LWF)</li> <li>• betrayal of truth/history/ways in which characters refer to the past</li> <li>• betrayal of feelings in 'polite' social intercourse</li> <li>• structure of plays, e.g the reverse structure of <i>Betrayal</i> showing violations of trust.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<b>A05</b>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"><li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i></li><li>• by engaging with critical material including specific references to and quotations from other readers</li><li>• a combination of both of the above.</li></ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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Q13	<p>How far would you agree that in both <i>Lady Windermere's Fan</i> and <i>Betrayal</i> we witness “a superficial society which values friendship more than family”? <span style="float: right;">[60]</span></p>
A01	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
A02	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in possibly presenting a society <i>which values friendship more than family</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>superficial society/friendship and family</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate <i>superficial society/friendship and family</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• presentation of various forms of social intercourse and 'friendships'</li> <li>• presentation of social class, attitudes and beliefs</li> <li>• shallowness of values/ selfish behaviour</li> <li>• 'superficial' shown in attention paid to the apparently trivial, e.g. the fan</li> <li>• portrayal of family – insecurity, threatened by betrayal, truth of relationship between mother and daughter obscured/devalued</li> <li>• anonymity of children.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

**AO5**

Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:

- by debating alternative ideas and multiple readings of the material they have chosen from *Lady Windermere's Fan* and *Betrayal*
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

Look for and reward all sensible and supported alternative readings of aspects of *Lady Windermere's Fan* and *Betrayal* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.

Shakespeare: *Measure for Measure*

Hare: *Murmuring Judges* (Faber)

<b>Q14</b>	<b>“What we see is the inflexibility of systems of control, rather than the inflexibility of individuals.” How far would you apply this comment to both <i>Measure for Measure</i> and <i>Murmuring Judges</i>?</b> [60]
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>inflexibility of systems of control, rather than the inflexibility of individuals</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"><li>• dialogue</li><li>• stage directions</li><li>• props, costume, lighting, sound effects.</li></ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, that of <i>systems of control</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate <i>inflexibility of systems of control, rather than the inflexibility of individuals</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• Irina, Isabella, Sandra both associated positively with systems of control and arguably showing flexibility</li> <li>• inflexibility of males within their systems of control: Angelo and Barry</li> <li>• abuse of/prejudice/stereotyping against women by men in positions of authority and superiority</li> <li>• links between egoism and inflexibility</li> <li>• victims of inflexibility of systems of law/individuals in prisons: Gerard and Claudio.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

**A05**

Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:

- by debating alternative ideas and multiple readings of the material they have chosen from *Measure for Measure* and *Murmuring Judges*
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

Look for and reward all sensible and supported alternative readings of aspects of *Measure for Measure* and *Murmuring Judges* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.



Q15	<p><b>“You’re conspiring in a lie. It’s a lie.” (Irina) In the light of this quotation, explore how Shakespeare and Hare present the law as a deceitful institution in both <i>Measure for Measure</i> and <i>Murmuring Judges</i>. [60]</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p> <p>Extended writing in <b>Band 1</b> may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>the law as a deceitful institution</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• stage directions</li> <li>• props, costume, lighting, sound effects.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, the institution of law. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate <i>the law as a deceitful institution</i>. Any links to context must be <b>relevant</b> to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p><b>AO4</b></p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> <li>• ideas/themes/concepts</li> <li>• characterisation</li> <li>• language, form, structure, dramatic technique, staging</li> <li>• context</li> <li>• audience.</li> </ul> <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> <li>• conspiracy and abuse of power and privilege in the judiciary systems</li> <li>• class distinction and corruption within both the judiciary system and the police force</li> <li>• prejudice against women and abuse of male 'privileges' in regard to sexual gratification</li> <li>• use of female characters to represent moral authority and truth in contrast to arrogant males who distort the truth to suit themselves</li> <li>• some sense of public respect for the law in both plays.</li> </ul> <p><b>Band 1</b> responses may assert superficial and unsupported connections. By <b>Band 2</b>, connections should be mostly valid and in <b>Band 3</b> they will be increasingly appropriate and integrated into discussion of the texts. In <b>Band 4</b>, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in <b>Band 5</b> will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

Component 2 Drama Section B

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent and accurate written expression</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i></p> <p style="text-align: center;"><b>10 marks</b></p>	<p style="text-align: center;"><b>AO4</b> <i>Explore connections across literary texts</i></p> <p style="text-align: center;"><b>20 marks</b></p>	<p style="text-align: center;"><b>AO5</b> <i>Explore literary texts informed by different interpretations</i></p> <p style="text-align: center;"><b>10 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to plays; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of writers' use of language and dramatic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, productive discussion of significance and influence of contexts</li> <li>• confident analysis of connections between plays and contexts</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• productive and illuminating connections/comparisons between plays</li> </ul>	<p style="text-align: center;"><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• mature and confident discussion of other relevant interpretations of plays.</li> <li>• autonomous, independent reader</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with sound knowledge of the plays</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of writers' use of language and dramatic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>• sound, secure understanding of connections between plays and contexts</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• sound, secure and purposeful connections/comparisons between plays</li> </ul>	<p style="text-align: center;"><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• makes sound and purposeful use of other relevant interpretations of plays</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with plays and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of writers' use of language and dramatic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• clear grasp of significance and influence of contexts</li> <li>• clear understanding of connections between plays and contexts</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• makes generally clear and appropriate connections/comparisons between plays</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• makes clear and appropriate use of other relevant interpretations of plays</li> </ul>

<b>2</b>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>attempts to engage with plays and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>some, though may not always be relevant, use of concepts and terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>makes some valid points about writers' use of language and dramatic techniques to create meaning</li> <li>supports points by some appropriate reference to plays</li> <li>shows some attempt to grasp implicit meaning</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections between plays and contexts</li> </ul>	<p style="text-align: center;"><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>makes some superficial, usually valid connections/comparisons between plays</li> </ul>	<p style="text-align: center;"><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>acknowledges that the plays can be interpreted in more than one way</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-2 mark</b></p> <ul style="list-style-type: none"> <li>superficial approach to plays that may show only partial/simple understanding</li> <li>grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>identifies basic language and dramatic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations or references which may not always be relevant</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>describes wider contexts in which plays are written and received</li> <li>attempts to make superficial connections between plays and contexts</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>identifies superficial connections/comparisons between plays</li> </ul>	<p style="text-align: center;"><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>describes other views of set plays with partial understanding</li> </ul>
<b>0</b>	<p><b>0 marks:</b> Response not credit worthy or not attempted.</p>				