



GCE A LEVEL MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

SUMMER 2019 MARK SCHEME

COMPONENT 2: DRAMA

General Advice

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

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

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

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

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

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

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

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 – 100 scripts is maintained. The final date for dispatch of scripts is **Sunday, 30 June**.

Principal Examiner

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

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

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

Section A: Shakespeare

Mark allocation

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

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

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

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

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

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

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

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

Antony and Cleopatra

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| Q1 (a) | By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 1, Scene 2. [24] |
| A01 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Enobarbus' prose, and Antony's verse • plural noun "women" • repetition of plural personal pronouns "they" and "them" • Antony's short, metrically incomplete line "Cannot endure my absence" • deontic modal verb "must" ("I must be gone") • Antony's flouting of the maxim of relation in response to Enobarbus' first question • contrasting lexical sets of feeling and pleasure on the one hand (e.g. "pleasure", "passions", "sighs") and public responsibility on the other (e.g. "business", "state", "expedience"), from Enobarbus and Antony respectively) • Enobarbus' longer utterances, contrasted with Antony's brevity • Enobarbus' wry sexual puns (e.g. "kill", "death", "die") and their irony • Enobarbus' metaphorical humour "I have seen her die twenty times", again ironic • Hendiadys (syndetic pairs) "winds and waters", "sighs and tears", "storms and tempests" • classical allusion "Jove" • Antony's minimal declaratives "Fulvia is dead", "I must be gone" • repetition of "Fulvia is dead" and "Fulvia" and "dead" • hyperbole in "her winds and waters" etc. • figurative language (e.g. "They are greater storms and tempests") • sexual polysemy (e.g. "old robes are worn-out", "members", "broached") • deferential vocative "sir" • first person plural "we kill" and "we see" • use of first person in "speak to us" and "our contriving friends" • proverbial aphorism "the tears live in an onion" • imperative force (although no imperative verb) of the noun phrase "No more light answers". |

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| AO2 | <p>This extract presents key dramatic effects to the audience. Candidates should explore how Shakespeare's use of language presents Antony and Enobarbus in the extract.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the way this presents Antony's conflict between Egypt and Rome • the sudden change in Antony's speech from earlier in the play • the heavy dramatic irony at first, as the audience knows that Fulvia is dead, and Enobarbus does not • the contrasting tones of the characters' speeches • Enobarbus' longer utterances are not indicative of power or dominance: quite the reverse • the contrast between Antony's formal, official relationship with his late wife, and his adulterous affair with Cleopatra • Enobarbus' reference to 'pleasure' in his opening question, and his sexual innuendos, are suddenly inappropriate • the opulent, self-indulgent, emotional attitude (the 'Asiatik' language) contrasting with Antony's brief, factual (Roman) responses • References to the two women, Cleopatra and Fulvia, are symbolic of the contrasts between Egypt and Rome • Enobarbus' positive spin on the death of Fulvia • sexist attitudes to Cleopatra and Fulvia • Antony's "us" and "our" suggest the triumvirate and his political responsibility, contrasting with the sexual, gendered sense of Enobarbus' earlier use. |
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| Q1 (b) | <p>"Antony's problem is that he cannot keep public and private matters separate." Consider Shakespeare's presentation of the conflict between the needs of the individual and the needs of the state in <i>Antony and Cleopatra</i>.</p> <p style="text-align: right;">[48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • The conflict between the individual and the state is a central theme in the play • Candidates will probably respond with discussion of Antony, although other characters are relevant, such as Cleopatra, Caesar, even Octavia. Responses could also be thematically driven, rather than focusing on individual characters. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the significance of the theme of the conflict between the needs of the individual and the state to the play as a whole. Candidates are free to discuss any different interpretations of the theme as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Antony's private passion for Cleopatra conflicts with his responsibilities towards the Roman state, as a member of the triumvirate • scenes in Egypt mainly concern private love and passion; in Rome they mainly concern state politics (even his marriage to Octavia is political) • the 'Asiatik' language of Egypt is personal, emotional, self-indulgent, contrasting with the more restrained, objective language of Rome • Antony's desertion of Octavia in favour of Cleopatra, and its provocative political effect • the theme of appetite: individual indulgence as opposed to self-control • the report of Antony conferring kingdoms on Cleopatra and her children • Antony's poor military decisions, especially at Actium • Caesar's attitudes to Antony's behaviour with Cleopatra • Cleopatra and Antony's seeming lack of concern for their people, in hyperbolic expressions such as "Let Rome in Tiber melt". • Ventidius's selfless pursuit of service to the state, contrasting Antony's attitude • Caesar's awareness of the need for PR (e.g. in his insistence that Octavia should have arrived with pomp), and Antony's lack of concern for the opinion of the people. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| A03 | <p>Candidates must engage with the contextual focus of the question: the conflict between the needs of the individual and the state.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Plutarch's <i>Lives</i> (North's translation), the play's source• Renaissance attitudes to government (of both self and state) and politics• Plutarch's appellation of the extravagant, emotional language of Egypt as 'Asiatik'• the opening scenes of Shakespeare's plays usually show their principal themes and issues• the role of the tragic hero• myths and legends of Isis and Osiris, Hercules, Dido and Aeneas, Venus and Mars• performances of the play• other Shakespeare plays (e.g. Roman plays or tragedies). |
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| Q1 (c) | “Caesar is the strongest and most capable leader in the triumvirate, and the best for Rome.” How does Shakespeare shape the audience’s response to Caesar and his success? [48] |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • candidates are likely to analyse the presentation of the character Caesar. Analysis of Antony (and perhaps Lepidus) in comparison would be valid, but the emphasis must be on Caesar. • the relative merits of Caesar and Antony are a central issue in the play. • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the significance of the presentation of Caesar and his success to the play as a whole. Candidates are free to discuss any different interpretations of his presentation as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Shakespeare presents Antony’s flaws from the opening of the play, and Caesar’s contrasting character traits may be seen positively as a result. • Caesar is abstemious with alcohol and does not use wild flights of hyperbole. • Caesar’s speech and behaviour are governed by his head, not heart. • Caesar’s cold, ruthless and precise leadership style, and his relationship with his subordinates (contrasting with Antony’s). • Caesar is attentive to the opinions of the Roman people, whereas Antony is not. • Caesar is a better judge of military strategy than Antony. • Caesar does not make the dishonourable blunders that Antony does. • Caesar is not shown in any relationship with a woman except his sister, Octavia. • Shakespeare uses dramatic syntax to demonstrate many of these contrasts, juxtaposing the two characters in consecutive scenes for extra comparative effect. • particularly in the final scenes, however, Antony is seen as warm, human, generous and magnanimous, even if flawed; a much larger and more dramatically significant figure. • Caesar’s response to Antony’s death. • the context of Roman history (‘pax Romana’, associated with the rule of Augustus Caesar, as he became) invites approval of Caesar. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus of the question: the audience's response to Caesar's political and military success.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Plutarch's 'Lives' (North's translation), the play's source, and Roman history• Renaissance attitudes to government and politics• Plutarch's appellation of the extravagant, emotional language of Egypt as 'Asiatik'.• the nature of Shakespearean tragedy• Machiavelli's work 'The Prince'• myths and legends of Isis and Osiris, Hercules, Dido and Aeneas, Venus and Mars• performances of the play• other Shakespeare plays (e.g. Roman plays or tragedies). |
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King Lear

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| Q2 (a) | By focusing closely on the linguistic and literary techniques used, discuss Shakespeare's presentation of Lear in this extract from Act 3 Scene 2. [24] |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • apostrophe to the storm in the grand style • Lear's verse and the Fool's prose • second person pronouns "you" and "thou" • noun phrases "You sulph'rous and thought-executing fires" and "Vaunt-couriers of oak-cleaving thunderbolts" together make a lengthy, formal vocative • imperative verbs "Blow", "crack", "Rage, blow", "Strike", "Crack", etc. • lexical set of dramatic, violent natural phenomena (including imperatives above), e.g. "cataracts and hurricanoes", "drenched", "drowned", "all-shaking", "thunder", "fire" etc. • compound modifiers "thought-executing", "oak-cleaving", "all-shaking", "high-engendered" • present participles in the modifiers, e.g. "thought-executing", "oak-cleaving" • heavy modification generally: also "sulphurous", "white", "thick", "ingrateful", "horrible", "poor, infirm, weak and despised", "servile", "pernicious", "old", "white". • enjambment "spout/Till", "at once/That make", "let fall/Your horrible" and three together in the lines "But yet I call ... So old and white as this." • spondees "Blow winds", "Rage, Blow!", "Vaunt-couriers", "oak-cleaving", "white head", "all-shaking", "Strike flat", "Crack nature's", etc. • consonance "crack" and "cheeks" • alliteration "drenched" and "drowned" • assonance "my white" • lexis of age and weakness "slave", "poor, infirm, weak and despised old man", "old", "white". • the Fool's mundane lexis (contrasting Lear's), e.g. "in a dry house", "out o'door", "codpiece" • parallelism of "holy-water" and "rain-water" • bathos of the Fool's bawdy double meanings, e.g. "The codpiece that will house" • the Fool's proverbial references, e.g. "For there was never yet fair woman..." • iambic pentameter of Lear's verse • iambic trimeter of the Fool's proverbial rhyme • alliteration in "pattern" and "patience" • pronoun "nothing". |

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| <p>AO2</p> | <p>Candidates should explore how Shakespeare's use of language establishes the character of Lear.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the visual dramatic effect of seeing Lear and the Fool alone in the storm is powerful and invites sympathy • Lear's imperatives suggest power and command, but he also sees himself as the victim of the storm ("Singe my white head"). In reality, of course, his commands are futile in the face of nature • Lear's grand style language suggests his pride and self-aggrandisement. • Lear's anger is allied with the power and violence of the storm • the enjambments and spondees emphasise his fury and passion • his bitterness and fury towards the world is reflected in his wish to destroy mankind ("Crack nature's moulds, all germens spill at once", also linking to his misogyny) • Lear's contrasting (and more truthful) self-assessment in the second speech as a "poor, infirm, weak and despised old man", which leads to the beginning of his humility shortly afterwards • Lear completely ignores the Fool at this point, being completely self-focused • the Fool's down-to-earth, perceptive comments on Lear's situation function are juxtaposed contrastingly with the grand style of Lear's apostrophe, suggesting Lear's self-aggrandisement, especially with "Here's a night pities neither wise men nor fools": the audience decides which is which. • Lear's address to the storm in the second speech begins to sound irrational and mad, "I never gave you kingdom, called you children" • Lear's pain as a result of his treatment by his daughters is clear here, with "two pernicious daughters...'gainst a head so old and white as this" • Lear's "I will say nothing" echoes Cordelia in Act 1 Scene 1, perhaps suggesting he regrets his actions towards her. |
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| Q2 (b) | <p>“The play reveals the problems caused by bad government in both the domestic and public spheres”. Consider Shakespeare’s presentation of power and authority in <i>King Lear</i>.</p> <p style="text-align: right;">[48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • power and authority are central themes in the play • candidates are likely to discuss the themes with respect to individual characters’ behaviour, such as Lear’s kingship and fatherhood, along with Gloucester’s fatherhood • wider consideration of the themes might include Goneril, Regan, Cornwall and Edmund’s exercise of power/authority, and/or those who lose power, such as Kent and Edgar • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the presentation of power and authority in the play as a whole. Candidates are free to discuss any different interpretations of power and authority as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Lear’s division of the kingdom and its effects in the realm (division, strife, chaos) • Lear’s misunderstanding of the nature of power and authority in the first two acts • Lear’s misgovernment as an expression of his tragic hamartia • Goneril and Regan’s speeches in Act 1 Scene 1 in order to achieve power (“when power to flattery bows”) • Gloucester’s paternal authority and his attitude to his sons • Kent’s renunciation of power in order to stay loyal to Lear • Edgar’s loss of all power and authority as a nobleman, becoming a ‘mad’ beggar • the transformative effects of loss of power and authority in Lear and Gloucester: their humility and ability to “see better” • Goneril, Regan and Edmund’s use of (different kinds of) power over their fathers • Cornwall’s exploitation of his power over Gloucester • Cornwall’s servant(s) prepared to defy authority in order to do right • Goneril, Regan and Edmund’s motives for their exercise of power (self-advancement) in contrast to (e.g.) those of Cordelia (as military leader to save Lear) and Kent (as follower of Lear). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| A03 | <p>Candidates must engage with the contextual focus of the question: the presentation of power and authority.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• James I partially uniting England and Scotland, and his attempts to reconcile Protestants and Catholics• Renaissance/English attitudes to kingship (e.g. divine right)• attitudes to government• attitudes to the family• the great chain of being• European/English folk tales• the genre of tragedy (e.g. Ancient Greece, Rome, the medieval tradition)• the performance history of <i>King Lear</i>• other plays by Shakespeare. |
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| Q2 (c) | “Most savage and unnatural.” Explore Shakespeare’s presentation of nature in <i>King Lear</i>. [48] |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • nature is a key theme in the play • candidates are likely to respond by discussing different aspects of nature in the play. Better responses will consider both human and non-human nature • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the significance of the theme of nature to the play as a whole. Candidates are free to discuss any different interpretations of nature as long as they consider how the issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • nature as the open heath where Edgar/Tom o’ Bedlam, Lear and his followers live: Tom’s speeches listing natural phenomena (plants, animals) • Lear’s relationship to nature in Act 4 (“fantastically dressed with weeds”, suggesting madness) • nature (the open heath) as antithesis to the court (a pastoral trope, but here tragic) • the play’s other meaning of nature, (but closely linked): human nature, or the feelings expected of a human being in domestic and social relationships (which may differ according to context). • Lear’s frequent references to gods and forces of nature as divine powers (e.g. “Hear, Nature, hear”, “by the sacred radiance of the sun”) • imagery of monsters to suggest unnatural behaviour towards others (usually family members), e.g. France in Act 1 Scene 1 “Must be of such unnatural degree that monsters it” • Edmund’s attitude to nature: “Thou, Nature, art my goddess” • the 17th century term “natural” to refer to an illegitimate child • Gloucester’s attitude to nature in Act 1 Sc 3 (e.g. “nature finds itself scourg’d...”) • the “unnatural” behaviour of Goneril and Regan towards their father (e.g. Act 3 Sc 1) • the “unnatural” behaviour of Edmund towards his father. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus of the question: the presentation of nature.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Renaissance/English attitudes to nature, astrology, magic• Shakespeare's references to English flora and fauna, and his biography (Warwickshire childhood)• attitudes to the family and elders• the great chain of being• European/English folk tales• the genre of tragedy (e.g. Ancient Greece, Rome, the medieval tradition)• the performance history of <i>King Lear</i>• other plays by Shakespeare. |
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Much Ado About Nothing

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| Q3 (a) | By focusing closely on the linguistic and literary techniques used, explore the dramatic effects created by Shakespeare in this extract from Act 3 Scene 5. [24] |
| A01 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Dogberry’s malapropisms (e.g. “tediousness”, “discerns”) • verbal irony often of malapropisms, (e.g. “not so blunt”, “All thy tediousness on me, ah?”) • Leonato’s repeated interrogatives (e.g. “What would you with me, honest neighbour?”) • frequent use of discourse markers in Dogberry’s and Verges’ speech (“Marry”, “I thank God”, “i’faith”) • frequent use of vocatives in Dogberry’s and Verges’ speech (“Sir”, “Goodman Verges”) also by Leonato (“my good friends”, “Neighbours”) • Dogberry’s use of the subjunctive/conditional (e.g. “an ‘twere a thousand pound more”) • use of epithet/adjective ‘honest’ (line 1) • Verges’ tautology in the relative clause “that is an old man and no honestier than I” • aphoristic but nonsensical “God’s a good man” • list of aphorisms in one speech: “as they say...all men are not alike;” • Dogberry’s declarative aphorisms (e.g. “when the age is in, the wit is out”; “comparisons are odious”), again often ironic. • failure of pronoun reference in Verges’ “Yes, in truth it is, sir” (no referent given for “it”) • ironic use of ‘palabras’ (silence) • comic misplacement of the adjective “poor” in “the poor duke’s officers” • Verges’ clear, purposeful declarative summary “our watch tonight...ha’ ta’en a couple of as arrant knaves as any in Messina”: the audience senses progress suddenly, but Dogberry ironically stops him and prevents it. • Dogberry repeats the news with a comparable declarative later (“Our watch have indeed comprehended two auspicious persons”) but fails to develop it enough to stop the disaster happening • frequent instances of Grice’s maxims of quantity being infringed by Dogberry (also Verges), e.g. “Marry, this it is, sir.” “Yes, in truth it is, sir.” • some infringements of both quantity and manner simultaneously, (e.g. “A good old man, sir...Alas, good neighbour!”: the whole speech) • personal pronoun “they” (Messenger) • ominous declarative “they stay for you to give your daughter to her husband”. |

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| <p>AO2</p> | <p>Candidates should explore how Shakespeare's use of language establishes the dramatic effects here.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • combination of comic and potentially tragic elements in this scene. • this scene is a turning point in the play, when the protective forces of comedy (embodied here by Dogberry and the Watch) fail to do their job • dramatic irony: the audience knows about the success of the Borachio/Don John plot from 3 iii; Leonato does not. Leonato's light-hearted dismissal of them is heavily ironic. • "honest" reminds us that Dogberry is low class • Leonato's nobility contrasts with the uneducated, low status of Dogberry and Verges, with comic effect here. • Dogberry's attempted wit, and dominance over Verges, through allusion to <i>The Spanish Tragedy</i> ("palabras") may remind us of the potential tragedy here • dramatic tension: the audience urgently wants Dogberry to communicate the news, but Dogberry and Verges are too stupid and inarticulate to manage it. • both Verges and Dogberry almost communicate the news, but fail, causing Hero to be shamed at the altar. Dogberry begins with the awareness of the importance of the news to Leonato ("that discerns you nearly") but is unable to communicate it. • Dogberry's empty prolixity, heightening the suspense and tension • Dogberry's ironic assumption of authority and superiority over Verges (e.g. "A good old man, sir") • Dogberry's bungled attempts at politeness and courtesy, recognising Leonato's nobility (e.g. "If I were as tedious as a king... your worship") • entrance of the Messenger, and his speech "they stay for you to give your daughter to her husband" creates more tension and frustration for the audience; we realise what is about to happen as a result of Dogberry's failure. |
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| Q3 (b) | <p>“What makes the play interesting is its combination of both comic and tragic elements.” Explore Shakespeare’s presentation of dramatic genres in <i>Much Ado About Nothing</i>. [48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • the combination of comic and tragic elements in the play is a key feature • there are a number of possible approaches to this question, but candidates should consider both comic and tragic elements • candidates could focus on comic and tragic plot features (such as weddings and seeming death). Candidates could also focus on characters who reflect the generic elements • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the significance of the presentation of dramatic genres in the play as a whole. Candidates are free to discuss any different interpretations of these genres as long as they consider how they are presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the title of the play, suggesting comic light-heartedness • the overall comic structure: confusion in relationships is resolved and marriage ensues • the inclusion of a wide group of characters in a society, typical of comedy • the humour generated, particularly by Beatrice and Benedick, and Dogberry and his associates • typical comic tropes: mistaken identity; overcoming of resistance to love • characters associated with the comedy: Beatrice and Benedick (whose resistance to love is overcome by early in Act 3) • the protective forces of comedy embodied by Dogberry and the Watch, and the Friar • characters associated with the tragic elements: Don John, Conrade, Borachio, where bitterness and revenge are motives; Hero and Claudio, where Claudio’s mistrust and suspicion are motives. • tragedy is averted in Act 2 Scene 1, but then reasserts itself more strongly in a second plot • love as comic element, (near)death as tragic. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| A03 | <p>Candidates must engage with the contextual focus of the question: the presentation of dramatic genres.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• Renaissance comedy, its features and tropes• Renaissance tragedy, its features and tropes (especially revenge tragedy)• the sources and/or models for Shakespearean comedy (Greek New Comedy)• the 'senex iratus' from Greek comedy, model for Leonato• Will Kempe, actor in <i>The Chamberlain's men</i> (Dogberry)• Castiglione's <i>The Book of the Courtier</i> (model for witty dialogues)• the courtly love tradition• the Renaissance class system• treatment of these genres in other Shakespeare plays• performances of the play. |
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| Q3 (c) | <p>Consider the way Shakespeare uses the characters Hero and Claudio to explore social attitudes in <i>Much Ado About Nothing</i>. [48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Hero and Claudio are central characters in the play, reflecting a range of social attitudes. • candidates may focus on the characters separately, and/or the presentation of their relationship. • candidates need to discuss both Hero and Claudio. • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the presentation of Hero and Claudio in the play as a whole. Candidates are free to discuss any different interpretations of love as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Claudio's references to the roles of soldier and lover (Act 1 Scene i) • Claudio's relationship to Don Pedro: one of fealty to an overlord • Claudio's attitude to a prospective wife (the expectation of chastity paramount) • the ease with which Claudio's suspicions are aroused • Hero's "modest" silence (especially relative to Beatrice). • Hero's passivity in the courtship • Hero's obedience to her father, and her acceptance of Claudio in the final scene, despite his earlier behaviour • Hero's dependence on others to resolve the crisis at the altar • Hero's activity and agency shown (only) in the love plot to make Beatrice love Benedick. • Claudio's seeming preparedness to accept an unseen wife in the final act, in order to comply with the demands of honour • contrasts invited through structure of characterisation (e.g. Beatrice's assertiveness, Benedick's loyalty). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus of the question: social attitudes.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• attitudes to female loquacity and ‘shrewishness’, as indicative of sexual licence, for example• features of the Renaissance European patriarchy• attitudes to marriage• Renaissance attitudes to honour (both military and social)• Castiglione’s <i>The Book of the Courtier</i>• the courtly love tradition• the Renaissance class system• treatment of these issues in other Shakespeare plays• performances of the play. |
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Othello

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| Q4 (a) | <p>By focusing closely on the linguistic and literary techniques used, discuss Shakespeare's presentation of the characters and their relationship in this extract from Act 3 Scene 3.</p> <p style="text-align: right;">[24]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some linguistic and literary features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • turn taking - Iago the dominant speaker / Othello's short utterances • topic management - Iago in control, feeding new, suggestive topics to Othello. • Grice's maxim of relation flouted by Iago, e.g. "What dost thou mean? / Good name..." • Iago's aphorisms and generic sentences, e.g. "Good name in man and woman..."; "That cuckold lives in bliss..."; "Poor and content is rich..." • Othello's exclamatives - "Zounds!", "By heaven..!", "O misery!" • Iago's exclamatives - "O beware...!", "But O...!" • Othello's vocalisation "Ha!" • Othello's interrogatives - "What dost thou mean?"; "Why - why is this?" "Think'st thou...?" • Iago's imperative "O beware" • antithesis "jewel" / "trash"; "enriches" / "poor"; "something/nothing"; "rich/poor" • Iago's monetary lexis, e.g. "purse", "robs", "poor", "rich" • Iago's modal verbs "cannot", "shall not" • dramatic irony: the vocative "dear my lord" • Modifier "immediate", intensifier "indeed" • visual imagery (metaphor) "green-eyed monster" (with compound modifier); • parallelisms (parison): "'tis something - nothing 'twas mine, 'tis his"; "once in doubt/once to be resolved" • phonological heightening: alliteration "mock/meat", "damned/dotes/doubts" (consonance also on latter two); "suspects/strongly"; assonance "meat/feeds"; • animalistic lexis "Exchange me for a goat" • contrasting religious lexis: "damned", "heaven", "Good God" • antimetabole: "poor/rich" - "riches/poor" • Othello's caesurae and enjambments, e.g.: "suspensions"? "No: to be once in doubt/ Is once to be resolved"; "resolved. Exchange me for a goat/When..." • Othello's modifiers "exsufflicate" (linate) and blown" • articulus (listing): "my wife is fair, feeds well, loves company,/ Is free of speech, sings, plays and dances well" • anadiplosis: "I'll see before I doubt, when I doubt, prove,/And on the proof..." |

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| A02 | <p>Candidates should explore how Shakespeare's use of language establishes the characters of Iago and Othello and their relationship.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Iago's increasing power over Othello, and his increasing daring and confidence • Iago's concern with money, wealth • Iago's noun phrase "all my tribe" (echoes of barbarism to Renaissance ears) • the powerful dramatic irony of this central scene - the audience knows the truth • his manipulation of Othello's thinking and responses through (e.g.) evasion, lack of specific answers, deceitful suggestions • Iago's unscrupulousness and lying (e.g. the 'good name' speech here directly contradicts his earlier advice to Cassio) • the decay of Othello's language, from the heightened, grand style of earlier scenes to the short utterances here, suggesting Iago's corruption of him, the loss of his pride and confidence • Othello's confusion and pain • Othello's use of Iago's animalistic lexicon ('goat' in this extract), suggesting that Othello is starting to think like Iago • Othello as a man of action, decisiveness (the military general): 'To be once in doubt / Is once to be resolved'; 'Away at once with love or jealousy' • Othello's perhaps surprising humility and self-doubt, emphasised by the spondaic noun phrase 'my own weak merits'. |
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| Q4 (b) | Explore the significance of Shakespeare's presentation of outsiders in <i>Othello</i>. [48] |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • the outsider is an important theme in the play, motivating the actions of several characters and driving the wider plot (defence against the Turks) • most responses will be mainly concerned with Othello's status as racial outsider, and behaviour of other characters towards him • candidates should consider thematic links and different types of outsider • they may consider different attitudes to outsiders • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the significance of outsiders to the play as a whole. Candidates are free to discuss any different interpretations of outsiders as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Othello's insider/outsider status in white Venice (e.g. Italian name, but African race; culturally exotic but important military leader for the Venetians) • Othello's values and talents, and the way they are seen by others • the way he is perceived and treated by Iago, Roderigo and Brabantio • the way he is seen by, for example, Desdemona and the Duke • the way Iago exploits Othello's feelings about being an outsider • Iago's use of the phrase "my tribe" • the change in Othello's behaviour and language from Act 3 onwards • the Turks and their significance • even Cassio seen as an outsider (a Florentine) by Iago • Iago as trusted insider, yet actually moral outsider, and the irony of this • women as outsiders in the world of soldiers. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus of the question: outsiders.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• racial identity• Othello has an Italian name• Venice was a cosmopolitan and multi-racial city state, at the heart of trade between Europe and the rest of the world• the role and perception of Africans in Shakespeare's time• Elizabethan colonialism• the war against the Turks, and attitudes of western Christianity to the Ottoman empire, or the Turks, and any related religious or political ideas• the role and status of the sea traveller or adventurer in early 17th century English society, and the importance of sea travel/navigation at that time• the political idea of the 'other' or the 'exotic'• other Shakespeare plays (for example <i>The Merchant of Venice</i>)• performances of the play. |
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| Q4 (c) | <p>“A town of war, yet wild, the people’s hearts brimful of fear.” Explore Shakespeare’s use of different settings in <i>Othello</i>.</p> <p style="text-align: right;">[48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • setting is a key structural and thematic influence in the play, and candidates should consider its function • most candidates will discuss the contrast between Venice and Cyprus and the significance of these locations • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the significance of different settings to the play as a whole. Candidates are free to discuss any different interpretations of settings as long as they consider how they are used.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the play is structured in terms of its contrast of setting: Act One in Venice; the rest of the play in Cyprus • Venice is a place of European order and civilisation symbolised perhaps by the Duke’s chambers and his judgement • Iago tries but cannot fully influence matters in Venice • Cyprus is a place of fear, turbulence and potential chaos, on the edge of civilisation, where Iago can wreak his havoc • the transition between locations has a noticeable effect on Othello. In Venice he is respected and honoured by the state for his military accomplishments. In Cyprus his identity seems less secure • Othello is not in Cyprus in a military capacity after the threat of war ends. • the transition between the two locations is presented as a stormy, turbulent sea crossing full of jeopardy and threat • the bedroom setting of the final scene is significant, with ultimately the centring of the play’s action on Othello and Desdemona’s bed. The expansive world of Othello’s adventures has contracted finally to this. • as the play progresses, the contraction of the setting corresponds to the narrowing of Othello’s world from public matters to private. • Cyprus borders the territories of the enemy, inviting consideration of enemies without and within. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| A03 | <p>Candidates must engage with the contextual focus of the question, the use of settings.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the role and reputation of Venice in 17th century Europe• the history of Cyprus in the 17th century (e.g. on the border between Europe and Asia, in the front line of hostilities between the Islamic Ottoman Turks and the Christian Europeans)• the increasing prominence of sea travel at this time• the role of travellers' tales in early 17th century English culture• the nature of the Globe Theatre (and others like it in London): no scenery, so setting had to be established linguistically (e.g. Act 2 Scene 1)• performances of the play• other plays by Shakespeare. |
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The Tempest

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| Q5 (a) | <p>By focusing closely on the linguistic and literary techniques used, explore the dramatic significance of this extract from Act 3 Scene 3. [24]</p> |
| A01 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Ariel as completely dominant speaker, with auditors silent, overwhelmed • repeated use of second person direct address • powerful vocative “You fools!”, reinforced by assonance and spondee • deixis of “such-like valour” • power and momentum of speaker and speech shown through frequent enjambment • Biblical lexis of “yea” • compound modifiers “never-surfeited”, “bemocked-at”, “still-closing” • antithesis of “loud winds” and ‘still-closing waters’ with “one dowl that’s in my plume” • alliteration: “surfeited sea”/”mongst men/most/made/made” “fools/fellows/fate”; “wound/winds”; “incensed seas” • assonance: “unfit to live”, “kill/still/diminish”; “requit it/him/innocent”; “lingering perdition” • internal rhyme: “kill/still” • pararhyme: “wound/winds” • heavy use of metrical disruption, especially spondees, e.g.: “three men”; “still closing”; “one dowl”; “foul deed”, but also trochaic line starts: “Wound the...”; “kill the..” • lexical set of religious/spiritual abstract nouns “sin”, “destiny”, “fate”, “peace”, “perdition”, “death” • antithesis of attributive adjectives “innocent” and “foul” • parallel present participles “delaying” “forgetting” • superlative modification “most desolate” • powerful use of declarative throughout • speech act: threat/warning of last 4 lines • line initial adverb “Bravely” • powerful present participle “devouring” • line initial past participle “Perform’d” • spondee, long vowels and assonance of “my high charms work”. |

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| <p>AO2</p> | <p>Candidates should explore how Shakespeare's use of language creates dramatic significance.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Ariel's anger and power reduces Antonio and Sebastian to silence, showing their impotence, and Prospero's power • Ariel/Prospero as agents of destiny and judgement • contrast with the lighthearted, complacent comments of the courtiers just prior to this (e.g. "A living drollery!") • the suggestion that Prospero has been controlling the courtiers since their arrival on the island ("and on this island...I have made you mad"). • the visual power of the vanishing banquet which the courtiers were about to eat, and then the harpy – terrifying, repulsive creature • Prospero finally begins his revenge here, after a very long wait • Prospero has allowed Antonio and Sebastian to show their iniquity and now finally accuses them openly • Ariel's speech is particularly focused on Alonso: "thee of thy son..." • the reaction of the courtiers to the harpy (swords) • the sinfulness and loathsomeness of the courtiers, now being morally judged • Prospero is 'on the top' during the first speech, watching it from the highest point of the theatre, suggesting further his ultimate power and control at this point in the play • Prospero's speech makes it clear this was a performance: the metatheatrical reference suggests theatre as moral instruction, or trickery. |
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| Q5 (b) | <p>Consider how Shakespeare’s presentation of Caliban may be perceived differently by audiences of different times. [48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Caliban is an important character in the play • the question requires analysis of the way Caliban is presented, linguistically and dramatically • candidates should address both Shakespeare’s presentation of Caliban and the way the character may be perceived differently by the audiences of different times • most responses will focus on the treatment of Caliban by Prospero, but the differences between the audience perceptions must be addressed • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the significance of the presentation of Caliban in the play as a whole. Candidates should consider how the presentation is established.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the nature of Caliban: human or animal, or both? Monster or freak? • description of Caliban through stage directions and other characters’ comments (e.g. “mooncalf”) • his treatment by Prospero (especially in I ii, Vi) • his behaviour towards Prospero • modern audiences may sympathise with Caliban as a victim of colonial tyranny (“This island’s mine”) • his treatment by and relationship with Stephano and Trinculo (2ii, 3ii) • his relationship with Miranda: learning language, the threatened rape • Shakespeare’s contrasting presentation of Caliban and Ferdinand (e.g. both bearing logs; attitudes to their work) • comparisons and contrasts between Caliban and Ariel (both could be seen as victims of Prospero’s tyranny) • audience sympathy for Caliban (I ii and perhaps 3ii) • antipathy towards Caliban (e.g. “peopled the isle with Calibans”) • Caliban’s role as a comic character • Caliban’s use of iambic pentameter, contrasting with Stephano and Trinculo’s prose • his beautiful language in Act 3 Scene 3 (“the isle is full of noises”). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| A03 | <p>Candidates must engage with the contextual focus of the question: different audience perceptions of Caliban.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• different attitudes to ‘monsters’ or ‘strange’ people• early 17th century attitudes to non-Europeans• early 17th century colonial ventures; reports and discussions of ‘natives’ and ‘savages’ (e.g. Michel de Montaigne)• attitudes to the New World• attitudes to authoritative rulership• post-colonial theory• other Shakespeare plays• performances of the play. |
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| Q5 (c) | Discuss the presentation and significance of magic in <i>The Tempest</i>. [48] |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <ul style="list-style-type: none"> • magic is a key element of the play • responses should focus on the presentation of magic and the significance of that way of presenting it, not just describe or list its occurrences. In other words, how is it used, and to what effect? • candidates should look at different aspects of the magic in the play, with relevant commentary and analysis • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the significance of the presentation of magic to the play as a whole. Candidates are free to discuss any relevant interpretations of magic as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Prospero's focus on his esoteric studies at the expense of his government of Milan • the creation and/or presentation of the storm and shipwreck; Miranda's comment on it "If by your art, my dearest father..." • Prospero's magical power over others (Miranda, Caliban, Ferdinand, the courtiers, etc.) • the character of Ariel; his shape-shifting and invisibility; Shakespeare's use of 'spirits' • the harpy • the masque • Sycorax – contrast to Prospero (e.g. in Prospero's speech to Ariel in li) • 'Good' versus 'bad' magic in the play • Prospero's renunciation of his magical power and the significance of that renunciation • magic as a dramatic tool (e.g. in 2i, 3ii and 3iii) • magic and its relationship to theatre and illusion • Shakespeare's lengthy use of Medea's incantation from Ovid's <i>Metamorphoses</i> in Act V, in his "Ye elves" speech. Is Prospero like the violent and vengeful Medea? <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus of the question: the presentation of magic.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• 17th century alchemy; John Dee or others• the character of Prospero probably based on Rudolf II, Holy Roman Emperor in the late 16th century• attitudes to magic in the 17th century, including those of James 1st (very hostile, with his book 'Demonologie')• contemporary plays and their attitude to magic (e.g. Ben Jonson's <i>The Alchemist</i>)• modern attitudes to magic• the 'miraculous' saving of the Sea Venture in 1609• Shakespeare's company using the private theatre at Blackfriars from 1608, where special effects were more possible than at the Globe. |
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Assessment Grid for Component 2 Section A: Shakespeare (a)

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

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

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

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Section B: Post-1900 Drama

Mark allocation

| AO1 | AO2 | AO3 |
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| 16 marks | 16 marks | 16 marks |

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

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

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

Candidates must answer one question only and are required to:

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

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

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| Q6 | Albee said that laughs and slapstick were essential to his plays. Consider the ways in which humour is used to explore the problems of American society in <i>Who's Afraid of Virginia Woolf?</i> [48] |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • humour is a key aspect of the play, and candidates should consider its function(s) and importance in the work. • most responses will examine different instances of humour and comment on their effect or meaning and significance. • a range of different types of humour could also be addressed. • “laughs and slapstick” could be addressed specifically. • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the use of humour in the play as a whole. Candidates are free to discuss different interpretations of humour as long as they consider how Albee uses it in the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the title joke • slapstick, e.g.: the gun; the door chimes; the snapdragons • use of childlike rhymes • Martha’s intelligent humour inviting support for oppressed female • George’s intelligent humour inviting support for the male ‘failure’, thus undercutting American Dream values • George’s (and Martha’s) wit, word play, humorous images, hyperbole, which create contrast between the couples, inviting audience appreciation of George and Martha (numerous examples, e.g. George’s parody of art criticism in Act 1; ‘rubbing alcohol’; ‘the Punic Wars’.) • George and Martha’s wit as contrast with Nick and Honey’s vacuousness • use of the borderline between humour and aggression in Act 2 (Nick and George) • The close juxtaposition of humour and violence/cruelty • Honey’s inane responses (often involving bathos), e.g. her mindless repetition of ‘the little bugger’ • Honey’s vomiting • Honey’s shallowness, revealed by her humorous behaviour • frequent use of verbal irony (e.g. Martha’s ‘Dylan Thomas’ language comment; George’s ‘your Sunday chapel dress’) • absurdity and chaos of the end of Act 1, with simultaneous speeches. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus in the question: the problems of American society.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• audience responses (1960s and/or now)• politeness conventions for 1960s America• American middle class life/ the American Dream• the oppression of American women• the oppression of 'unsuccessful' men• the Cold War/ images of communist 'monoliths' such as Stalin• relevant connections to Albee's biography• influence of other theatrical movements at the time (e.g. absurdism, Artaud). |
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| Q7 | How far do you agree with the view that in <i>Who's Afraid of Virginia Woolf</i> Albee presents a critique of the American Dream? [48] |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • the American Dream is a key part of the play's contextual basis • candidates may discuss the play's critique of the American Dream in terms of the function of characters, or the presentation of themes and issues • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate's ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates are free to take a character, relationship or thematic approach to this question as long as they address the question. Candidates should consider how Albee establishes characters/themes within the play in relation to the question.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • materially comfortable middle class characters, George and Martha's "very handsome" house, yet suffering, frustration and misery beneath the surface • truth/illusion theme may suggest the superficiality of mainstream American values • presentation of Nick: representative of aspiration and ambition, yet shown to be smug, humourless and cynical • Nick's exploitation of both Honey and Martha in his quest for success • George shown to be a 'failure' professionally, yet the audience is invited to approve of him for his wit, knowledge, sensitivity, and perhaps his actions in Act 3 • presentation of Martha: trapped in a passive role, needing male success for validation. Martha's initial reasons for choosing George as a husband • George and Martha's imaginary child • the play seems to offer George's "marrow" speech in Act 3 as a centre of its values • excessive alcohol consumption • possible points against the view: The play may suggest the value of marriage and love. Honey's transformation in the play seems to be in the direction of accepting her role as a mother. (These are acceptable if tied in closely to the values of the American Dream) <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus in the question: the American Dream.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• aspiration and ambition are central to the American Dream• achievement of professional success and power as the apex of the Dream• the 1960s American Dream and its passive role for women, dependent on successful men• the importance of the nuclear family in the American Dream: the idealisation of marriage/ importance of children in the ideal family• the importance of material success in the American Dream• relevant connections to Albee's biography• influence of other theatrical movements at the time (e.g. absurdism, Artaud)• mid- 20th century political movements – the Cold War, Khrushchev, Washington etc.• 21st century values and attitudes (UK and USA). |
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Alan Bennett: *The History Boys* (Faber)

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| Q8 | <p>“Find a proposition, invert it, then look around for proofs.” Explore Bennett’s use of the character Irwin to question the values of society. [48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • the character Irwin is central in the play, and used to explore social and educational values of both the 1980s and now • candidates are likely to discuss Irwin in relation to various social themes. They may also discuss the relationship (or contrast) between Irwin and other characters, such as Hector or Dakin • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of Bennett’s use of Irwin in the play as a whole. Candidates are free to discuss different interpretations of the character as long as they consider how Albee uses this character within the play.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • his attitude to education, and his role in delivering the new approach to target driven, economically motivated education • his influence on the boys (particularly Dakin perhaps) • his success in getting the boys into Oxbridge • his linguistic competence, plausibility and power (e.g. his use of bathos) • his attitude to truth and morality • the contrast between Irwin and Hector (e.g. in the lesson discussing the Holocaust) • the compatibility of his approach with the Headmaster’s values • his personal weakness and inadequacy; his struggle for identity and authenticity, particularly revealed by Dakin • his pragmatism (“I’m not in politics...I’m in government”) contrasted with Hector’s idealism. • his outsider status (sexuality, outside Oxbridge, outside the teaching profession). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus in the question: questioning of the values of society.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• social values of the 1980s, particularly Thatcherism and related political and social movements: commercialisation of education; measurability and the target-driven society• social values of the 21st century (commercialisation and targeting)• the rise of advertising and PR; the 'post-truth' society• attitudes to homosexuality: 1980s and 21st century• attitudes to class: 1980s and 21st century• Bennett's political views and biography• attitudes to World War 2 and the holocaust• the film of <i>The History Boys</i>• performances of the play. |
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| Q9 | “Most of the characters in <i>The History Boys</i> are struggling to find their true identity.” To what extent do you agree with this view? [48] |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • the struggle for true identity is a key theme in the play • candidates may discuss the ways in which different characters are involved in the struggle for identity, or they may approach the question thematically • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the theme of the struggle for identity in the play, and its importance. Candidates are free to approach the question in any way, provided they explore the presentation of the theme of the struggle for true identity.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • sexual identity (most obviously Posner, but also Dakin, Irwin and Hector); the language associated with this struggle (e.g. “nancy”, “travel on the other bus”) • religious identity (Scripps); • ethical and philosophical identity (e.g, Hector, Dakin, Posner, Irwin) • racial identity (Posner, the Holocaust lesson; Akhtar) • the contrast and conflict between the teaching of Hector and Irwin, and the questions posed by these for the boys (and the staff) • Irwin’s outsider status (sexuality, outside Oxbridge, outside the teaching profession) and subsequent changes of profession • Hector’s struggle between his personal and professional identities • Mrs. Lintott’s attitude to gender/female identity; her speech in the interview scene • class identity (arguably all the boys, in their aspirations to Oxbridge in competition with more privileged candidates, but particularly Rudge). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus in the question, the struggle for true identity.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• attitudes to homosexuality, 1980s and now• the class system in England in the 1980s and now, including particularly the public school system and Oxbridge selection process• changes to the British education system in the 1980s: the National Curriculum, League Tables, targets.• attitudes to religion, particularly Anglicanism, in the 1980s and now• the film of <i>The History Boys</i>• performances of the play• philosophical writers, movements and ideas such as Nietzsche, Wittgenstein, idealism, pragmatism• literary references such as Shakespeare, Auden, Larkin, Housman• World War 2 and the holocaust; Zionism. |
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Brian Friel: *Translations* (Faber)

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| Q10 | <p>“Translation is essential to the relationships between cultures and societies”. Consider the significance of the title of Friel’s play. [48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • translation is a central theme, and candidates should consider its meaning(s) and significance in the play • the majority of responses are likely to consider different examples of translation • examples should be selected to show how Friel explores the complex issues involved in translation, and how these are presented to the audience by the drama • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the theme of translation in the play as a whole, and its centrality in the play. Candidates may discuss any different interpretations of translation as long as they consider how the theme is presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the central plot feature of the translation of Irish names into English, but many different forms of translation (hence plural in title) • Greek and Latin to Irish/English • the critique of translation as inaccuracy, erosion, violation, (e.g. Owen’s attempts to translate the names demonstrates the problems in linguistic translation) • the play is written and performed in English, yet is about the problems of English dominance • the dramatic feature of actors speaking English presented as Irish • Manus’s refusal to translate/speak in English • some Irish place names have been translated before the English arrived (e.g. the meaning of Dun na nGall) • Owen is the central translator: he advocates then rejects it; his betrayal of his people; his introduction of Maire to Yolland • Yolland and Maire’s communication across the language divide – both inspired and mistaken; their ‘translation’ into other cultures • the visual, spatial presentation of translation: Maire’s map of England (Act 3) • the difficulty experienced by Baile Baeg community in ‘translating’ into what Hugh and others see as the modern world • irony and ambivalence: Hugh’s attitudes to translation; Owen’s change of name. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| A03 | <p>Candidates must engage with the contextual focus in the question: the issue of translation.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• translation as political issue; the politics of language and power• the Ordnance Survey project• the hedge schools of Ireland and the introduction of English speaking National Schools• the history of Irish resistance to English colonial oppression• the Irish Rebellion of 1798• the play's writing/ first performance in 1980, during 'The Troubles' in Northern Ireland and the UK.• Friel's biography• 'The Liberator' Daniel O'Connell's advocacy of bilingualism at the time the play is set• the migration of Irish people and the Great Famine• performances of the play. |
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| Q11 | <p>“I’m employed as a part-time, underpaid, civilian interpreter.” Explore the presentation and role of Owen in Brian Friel’s <i>Translations</i>. [48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <ul style="list-style-type: none"> • Owen is a central character, and candidates should consider his function in the play • the majority of responses will consider Owen’s interaction with other characters, the thematic elements he represents, and the changes he undergoes in the course of the play • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the way Friel presents Owen in the play as a whole. Any interpretations can be rewarded, as long as they consider how Owen is presented.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • his role as translator for the English, and the language of his translations • his attitude(s) to translation, and success or otherwise in the work • the irony of his attitude to the ‘translation’ of his name • his betrayal of his community by leaving Baile Baeg and working for the colonial forces • his economic advancement in contrast with the poverty of the Baile Baeg community • his relationship with Yolland • his role in introducing Yolland and Maire • his relationship with Magnus • his relationship with Lancey, and the power shifts in that relationship • his role in representing the need for modernisation and progress in Ireland • the change he undergoes in the final act. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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

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| Q12 | <p>“The older I get, the less of myself I become.” Consider the presentation of identity in <i>Kindertransport</i>. [48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • identity is a key theme in the play • responses are likely to focus on Eva/Evelyn’s loss of her Jewish identity, although Faith’s struggle for her identity, particularly towards the end of the play, may also be a central focus • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates may take a range of different approaches to this question, but they need to consider how Samuels presents identity in the play as a whole.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Eva’s German and Jewish identity (often expressed linguistically, e.g. in names) contrasts with Evelyn’s English (juxtaposed on stage) • the contrast between the past and the present, and its simultaneous dramatic presentation • Helga’s wish that Eva keeps up her Jewish religious practice • Eva’s parcel and letter from Helga, Act 2 Scene 1 • Eva’s change of her name to Evelyn • Evelyn’s decision to become a Christian • the contrasts between, and significance of, Evelyn’s two mothers • Evelyn’s rejection of her mother at age 17, in the final act • Evelyn’s unhappiness/crisis • Evelyn’s relationship to the past, to her memories • Faith’s insistence on finding the truth of her mother’s past. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus in the question: the presentation of identity.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the historical context: World War 2 in Europe and the UK; the Holocaust; the Kindertransport of 1938 and 1939• German Jewish identity• Nazism and its attitudes to Jews• Judaism in the mid-20th century and now• Christianity• modern attitudes to Jewishness/Judaism• theory of ‘the other’• 21st century attitudes to identity• expressionism in the theatre (e.g. Strindberg)• performances of the play. |
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| Q13 | <p>Samuels said that the second generation of survivors or refugees often experience a nagging inner insecurity. Explore the presentation and role of the character Faith in <i>Kindertransport</i>.</p> <p style="text-align: right;">[48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • Faith is an important character in the play • most responses will focus on the nature of the character Faith, and her relationships with others • candidates may also focus on the “nagging inner insecurity” element of the question, alongside a consideration of the character Faith • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to consider the role of Faith in the play as a whole. They may take a range of different approaches to the question, but they should consider how Samuels uses the character Faith.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Faith’s wish to discover the truth of the past is the driving force behind the plot • Faith’s dialogue with her mother is one of the main ways we learn about Evelyn’s psyche • Faith structurally parallels Eva, as a daughter • Faith is the means by which Evelyn has the opportunity to reconnect with her past • Faith connects the past, historical events with the 21st century present, as a modern young woman (e.g. linguistically, swearing) • the significance of her name • Faith’s anger and confusion • the effect of Faith’s insistent questions • Faith’s two attempts to leave home, as a structuring principle in the plot • Faith’s leaving home as a separation paralleling her mother’s experiences. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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

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| Q14 | <p>“I’m going to pick me a choice one, I don’t care how much she costs, I’ll smother her in – minks!” Discuss the presentation of women in <i>Cat on a Hot Tin Roof</i>. [48]</p> |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • the presentation of women is a key feature of the play. • the majority of responses will examine individual characters, but there should be consideration of more than one woman, as well as male attitudes to women. • candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the roles of women and attitudes to women. Candidates are free to offer different interpretations of the presentation of women as long as they consider how those attitudes are established for an audience.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the fact that the women in the play are all dependent on men for their financial and emotional wellbeing • the mistreatment of women in the play • the presentation of Maggie (assertive, determined, but all focused on her need for appreciation from Brick). Maggie’s central role in the play and its title, but her lack of power to change her situation • Maggie’s dependence on Big Daddy for financial support, and the closely related need for her to have a child • the presentation of Big Mama • Maggie and Mae identified by Big Daddy as having a similar “look” • the presentation of Mae (her mothering, her relationship with Gooper and competitive, bitchy relationship with Maggie) • Brick’s attitude to Maggie • Big Daddy’s attitude to women (to his wife, to his daughters in law, to women in general). <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus in the question: attitudes to women.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• women in 1950s, post WW2, patriarchal American society: domestic and caring roles• 1950s men see women as sex objects• attitudes to women in the patriarchal society of Southern American states• the American Dream and its idealisation of the nuclear family• the role of women in the lives of homosexual men• Tennessee Williams' biography• Broadway and Hollywood as creators of conservative role models for women• 21st century audience attitudes to women• performances of the play. |
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| Q15 | Williams said that his characters were restless, with a passion for breaking out from the restrictions of 1950s American society. Discuss the play in the light of this statement. [48] |
| AO1 | <p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant linguistic and literary terminology in their analysis.</p> <ul style="list-style-type: none"> • restriction is an important theme in the play • responses are likely to focus mainly on the way individual characters are trapped, but could be generalised by gender or sexuality (women or gay men) for example • candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • accuracy and coherence will be seen in the way knowledge is used, as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. |
| AO2 | <p>Candidates need to show understanding of the theme of restlessness and breaking out in the play. Candidates are free to offer different interpretations of the presentation of this theme as long as they consider how the meanings are established for an audience.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Brick trapped in his alcoholism and denial • how both Maggie and Big Daddy try to break Brick free of his alcohol dependency • Maggie stuck on her “hot tin roof”, refusing to “jump down” • dramatic irony of Big Daddy’s belief that he is free from cancer • the family’s economic dependency on the plantation and Big Daddy • Maggie and Big Mama both trapped in loveless marriages • Gooper trapped in conventional behaviour (seeking money and success) • Gooper and Mae trapped in their greed and selfishness • Big Daddy surrounded by greedy people • Maggie and Brick trapped in their room and spied on • the claustrophobic setting of the play, with lots of characters in one room. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p> |

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| AO3 | <p>Candidates must engage with the contextual focus in the question: issues of 1950s American society.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the constricting values of the American Dream• the class system in the southern states of America• homosexuality as taboo in 1950s America• 21st century audience attitudes to gender, sexuality and class• Williams' own difficulties with the constrictions of society• Broadway and Hollywood as restrictive, conservative influences on the theatre, and on American culture in general• McCarthyism and constricting Cold War attitudes to the 'other'• Tennessee Williams' biography• performances of the play. |
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Assessment Grid for Component 2 Section B: Drama

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