



GCE A LEVEL MARKING SCHEME

SUMMER 2019

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

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 LITERATURE
SUMMER 2019 MARK SCHEME
COMPONENT 2: DRAMA

Online marking

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

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

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

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

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

General Advice to Examiners

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.

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

In this unit candidates are required to answer two questions, one from Section A and one from Section B. Section A is divided into two parts. Part (i) is to be marked out of **15 marks**, and Part (ii) out of **45 marks**, making a maximum possible total of **60 marks**. Section B is to be marked out of **60 marks**. A total of **120 marks** is the maximum possible for this unit.

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

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

Marking

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

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

Reference to Principal Examiner

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

Prior to on-screen marking

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

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **Monday, 1st July 2019**.

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.

Component 2: Drama Mark Scheme

Section A: Shakespeare

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

Note

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

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

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

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

Q1	<i>King Lear</i>
(i)	<p>With close reference to the language and imagery in this passage, examine Shakespeare’s presentation of Lear’s state of mind at this point in the play. [15]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • imperious language as Lear in his madness imagines his lost kingly status: <i>I pardon/ subject/Thou shalt not</i> • animal imagery to convey his disgust at his daughters’ behaviour: <i>fitchew/soiled horse</i> • his disgust is expressed in a focus on women’s sexuality: <i>riotous appetite/centaurs</i> and references to their bodies • repetition of <i>there’s</i> suggesting what Lear is visualizing in his madness and listing of horrors associated with hell and damnation: <i>sulphurous pit/burning, scalding</i> etc. • repetition of his exclamations showing his lack of control over his strong emotions <i>fie/pah</i> • pathos of his appeal to Gloucester at the end of the speech in his delusion that he can give him some perfume <i>civet</i> to take the horrors of his imaginings away. • blank verse breaking down at the end into prose to convey the instability of Lear at this point. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	How far would you agree that in <i>King Lear</i> “Shakespeare shows his audience that it is the mad who are sane and the sane who are mad”? [45]
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare may or may not show us <i>it is the mad who are sane and the sane who are mad</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of Lear’s relationships with his daughters and his failure to detect good from evil in himself and others whilst sane, only whilst mad • Lear’s speeches showing his breakdown into madness and the accompanying insights he gains • presentation of Goneril and Regan as sane but arguably driven mad by lust for Edmund to kill: Nature and animal imagery. • Cordelia’s sanity is a constant, in contrast to other characters. It is defined by her opposition to evil conduct and her clear principles of Christian codes of conduct • main plot/sub plot parallels • the Fool and Edgar’s speeches (assumed madness and professional ‘madness’ with nuggets of wisdom). <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, madness and sanity. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare has written about, and in which different audiences understand and appreciate madness and sanity. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • pagan setting/Christian values • Shakespeare’s contemporary audience • traditional attitudes towards madness and treatment of the insane • the Chain of Being and its defining principle of hierarchical order set against the play’s presentation of disorder • attitudes towards women • tragedy genre conventions. <p>Bearing in mind the time allocated to the essay and the weighting of AO3, we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of madness and sanity. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to Shakespeare’s presentation of madness and sanity. If candidates wish to argue that there is no actual madness in the play, only delusions/folly, that is of course acceptable. However, candidates must engage in some discussion of ‘madness’ and ‘sanity’ in order to engage fully with the question.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q2	<i>Antony and Cleopatra</i>
(i)	With close reference to the language and imagery in this passage, examine Shakespeare’s presentation of Cleopatra at this point in the play. [15]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • presentation of Cleopatra shown in this retrospective speech by Enobarbus, with its lyrical qualities suggesting his admiration for Cleopatra’s majestic arrival on the river • the language of love and passion reminding the audience of the grand-scale relationship between the lovers • imagery of excess wealth, sensuality and glamour which depicts Cleopatra as a goddess, <i>Venus</i> -attended by mythological creatures in the form of her handmaidens referred to as nymphs–<i>Nereides</i> and attendants <i>as cupids: burnish’d, perfumed, gold, cloth-of-gold, silver, purple</i> • personification of the elements and the barge to convey their love and admiration for Cleopatra; <i>love-sick/amorous of their strokes</i> • Agrippa’s ‘rare’ emphasising the magical/mythological qualities of Cleopatra which Enobarbus conveys • bathos and a hint of comedy at the end of the second speech by Enobarbus, as he describes Antony <i>whistling to th’air</i>, deserted by the crowds who had rushed to see the spectacle. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p>How far would you agree that “Egypt rather than Rome is presented as the dominant power in Antony and Cleopatra”? [45]</p>
<p>AO1</p>	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>AO2</p>	<p>In their analysis of the ways in which Shakespeare may or may not present Egypt as a more dominant power than Rome, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the structure of the play • character development of Antony and Cleopatra • Cleopatra’s attitudes and behaviour towards her servants and her presentation as a royal leader • Antony’s leadership set in the context of the triumvirate • settings of Egypt and Rome • the grandeur of their passion linked to their Egyptian lifestyle • other characters’ views of Antony and Cleopatra • imagery of excess and wealth set against the controlled language and political imagery of Rome. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Q3	<i>Hamlet</i>
(i)	<p>With close reference to the language and imagery in this passage, examine how Shakespeare presents Hamlet's thoughts about himself at this point in the play. [45]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Hamlet admonishes himself in this monologue for his inadequacies regarding his failure to exact revenge, the adjective <i>dull</i> suggesting a lethargy which may be contrasted with the keenness of the avenging Fortinbras, the <i>delicate and tender prince</i>, whom he has just witnessed marching with his army of <i>mass and charge</i> • Hamlet interrogates his lack of action to date and his self-analysis reveals a maturity of character: <i>one part wisdom and ever three parts coward</i> • he philosophises on God's purpose in bestowing reason on man if it remains <i>unus'd</i> and wonders if his delay is due to the <i>bestial</i> aspect of human nature or a <i>craven scruple</i> of over-thinking, the adjective craven linking with 'coward' to emphasise his disappointment in himself • he admits he is unsure why he has still not taken revenge <i>I do not know why yet I live to say this thing's yet to do</i> – the monosyllabic statement emphasising his frustration at his own inadequacy and also his puzzlement over his lack of action • his thoughts about himself towards the end of the speech revolve around <i>honour</i> which he believes Fortinbras displays in this battle over an <i>eggshell</i>, the metaphor suggesting with <i>straw</i> the trivial nature of the issue, in this case a small plot of land; yet he realises it is not the cause as much as the commitment to doing the honourable thing which matters. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p>How far would you agree that in <i>Hamlet</i> “an obsession with honour is the driving force of this play”? [45]</p>
<p>AO1</p>	<p>We will reward coherent, well-structured, relevant responses to the stated view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>AO2</p>	<p>In their analysis of the ways in which Shakespeare shapes meanings in possibly presenting <i>an obsession with honour as the driving force of this play</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the concept of honour in revenge • structure of the play • family honour in both the royal family and Polonius’ family • chastity/promiscuity –Ophelia and Gertrude • the Ghost’s portrayal • honour in death: Ophelia’s funeral • honour among ‘friends’- Horatio, Rosencrantz and Guildenstern • Hamlet’s soliloquies and monologues focusing on his failings as an honourable avenger. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Q4	<i>Henry IV Part 1</i>
(i)	With close reference to the language and imagery in this passage, examine Shakespeare’s presentation of Falstaff at this point in the play. [15]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Falstaff shown in the context of his relationship with the Prince at the start of the extract, with Hal abrupt and humorous: <i>colossus, owest God a death</i> • Falstaff’s comic yet wise pontifications on honour with several rhetorical flourishes for the audience to enjoy – the use of <i>catechism</i> confirming his deliberate style of speech: a pattern of questions and answers and repetition of <i>honour</i> • imagery of the body as he emphasises the cost to the soldier of pursuing honour creating comedy as well as a thoughtful and pragmatic perspective • humour as well as bathos at the end of the speech <i>a mere scutcheon</i>. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	Discuss the view that “the court and the tavern are presented as clearly opposing worlds in <i>Henry IV Part 1</i>”. [45]
A01	<p>We will reward coherent, well-structured, relevant responses to the stated view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
A02	<p>In their analysis of the ways in which Shakespeare shapes meanings in possibly presenting <i>the court and tavern as clearly opposing worlds</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the tavern scenes • the Prince’s relationship with Falstaff and other comic scenes involving minor characters • relationship with his father the King • soliloquy <i>I know you all</i> • Falstaff’s humorous re-enactment of the imagined dressing down of the Prince by the King • themes of honour, chivalry, kingship • battle scenes and death of Hotspur. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Q5	<i>The Tempest</i>
(i)	<p>With close reference to the language and imagery in this passage, examine Shakespeare’s presentation of the relationship between Prospero and Ariel at this point in the play. [15]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses might attempt a paraphrase of the passage and not move beyond a literal reading. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3 we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>Some of the features of the passage which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • Ariel’s questioning of Prospero’s demands on his service, and his attempt to speak to his master on equal terms <i>promised/not yet performed me</i> followed by a pattern of questioning from Prospero as a form of rebuke for his challenging speech • Prospero’s colloquial speech <i>How now? Moody?</i> possibly showing his close relationship with Ariel but <i>What is’t thou canst demand?</i> reminds Ariel who is the master and in control • nature imagery used to remind Ariel that his tasks are not arduous and constitute relative freedom <i>ooze of the salt deep/sharp wind/veins o’th’earth/frost</i> • Prospero’s haranguing of Ariel and accusations of lying about his circumstances affords the audience a glimpse into Ariel’s background for the first time in the play with the mention of <i>Sycorax</i> • Ariel’s submissive and chastened monosyllabic responses in contrast with his challenge at the start of this extract and in contrast with Prospero’s remonstrative language <i>I do not, sir/No, sir</i> with the emphasis on the deferential <i>sir</i> to show his submission to his master. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and increasingly relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised relevant points and some clear understanding of how language choices direct subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

(ii)	<p>“Shakespeare presents an island world where freedom is an illusion; the reality is service and oppression.” How far would you agree with this view of <i>The Tempest</i>?</p> <p style="text-align: right;">[45]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register.</p> <p>Further credit will be given for:</p> <ul style="list-style-type: none"> • appropriate use of terminology • engagement with the principles and conventions of verse drama. <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings through dramatic techniques and language choices in possibly presenting <i>an island world where freedom is an illusion; the reality is service and oppression</i>, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation and dramatic use of Ariel and Caliban • presentation of Ariel and Caliban’s relationships with their master Prospero • themes of control/illusion and reality/transformation • various characters’ perceptions of the island • portrayal of relationships before/during/after the shipwreck • presentation of Prospero and Miranda’s parent-child relationship • nature and animal imagery • imagery of torment/punishment • depiction of Prospero’s magic. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Component 2 Section A part (i) Assessment Grid

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

Component 2 Section A part (ii) Assessment Grid

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

Section B: Pre- and post-1900 Drama

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped, take account of relevant contexts and different interpretations which have informed their reading of their set drama text and to explore connections between those texts, **even though this is not re-stated in each question**. We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of different interpretations will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

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

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

Section B: Mark allocation

AO1	AO2	AO3	AO4	AO5
10	10	10	20	10

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

Q6	<p>“The play delivers a clear message about the consequences of rebelling against authority”. To what extent would you apply this view to both <i>Doctor Faustus</i> and <i>Enron</i>?</p> <p style="text-align: right;">[60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in presenting characters and ideas, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

AO5

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

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

Look for and reward all sensible and supported alternative readings of aspects of *Doctor Faustus* and *Enron* which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.

Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In **Band 2** we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In **Band 3**, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In **Bands 4 and 5**, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q7	<p>How far would you agree that in both <i>Doctor Faustus</i> and <i>Enron</i> “we witness the sacrifice of intellect to the foolish pursuit of profit and delight”? [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Marlowe and Prebble shape meanings in possibly presenting the <i>sacrifice of intellect to the foolish pursuit of profit and delight</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, an audience witnessing the possible <i>sacrifice of intellect for profit and delight</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Marlowe and Prebble present, and in which different audiences understand and appreciate <i>sacrifice of intellect for profit and delight</i>. Any links to context must be relevant to the question and grounded in the texts.</p> <p>Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p>AO4</p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • what might constitute the <i>sacrifice of intellect</i> in both plays: this might be the delusions of grandeur and over-reaching in both plays which fly in the face of rationality • <i>profit</i> and its material associations with wealth and fame can be applied to both plays, despite the different periods and contexts • <i>delight</i> as in the pleasure principle can be applied to both plays, with some evidence of a debauched lifestyle of excess: both dramatists may be seen as exploring this aspect through various forms of spectacle and stagecraft • <i>foolish pursuit</i> may be explored, with possible contrasts between characterisation in the two plays • morality play genre/conventions/characterisation • common ideas/concepts such as greed/conceit/overreaching • theme of corruption: business world in <i>Enron</i>, the individual egotist in <i>Faustus</i> • topical references in relation to audience. <p>Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> and <i>Enron</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> and <i>Enron</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

Q8	<p>“In the social world of this play, we are made to think more about the insecurity of males than the powerlessness of females.” To what extent would you apply this view to both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i>?</p> <p style="text-align: right;">[60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Webster and Williams shape meanings in possibly presenting <i>the insecurity of males</i> rather than <i>the powerlessness of women</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, the <i>powerlessness of women/insecurity of males in the social world of the play</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate <i>the insecurity of males/powerlessness of women in the social world of the play</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p>AO4</p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • presentation of the Duchess and Blanche as arguably powerless against the dominant males in their societies • whether the presentation of central male characters in both plays shows them as <i>insecure</i>: the male violence in both plays could be explored as an expression of the lack of status or power in the different societies • mental frailty in both plays might be considered re both insecurity of males and powerlessness of women • class systems and attitudes contributing to powerlessness/insecurity • physical scenes and their impact upon audiences. <p>Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q9	<p>How far would you agree that in both <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> “the audience is shown the destructive impact of confined locations upon vulnerable individuals”? [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Webster and Williams shape meanings in presenting <i>the destructive impact of confined locations upon vulnerable individuals</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, <i>confined locations</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Webster and Williams present, and in which different audiences understand and appreciate <i>the destructive impact of confined locations upon vulnerable individuals</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p>AO4</p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • <i>confined locations</i> or claustrophobic settings in both plays – comparisons and contrasts • <i>destructive impact</i> seen as particularly potent in <i>Malfi</i> perhaps, in the diseased mind of Ferdinand and the Duchess' brave attempts to overcome her circumstances and remain uncorrupted/immune to corrosion • Blanche's projection of herself as a Southern Belle, coupled with her past memories may be seen as destructive as she struggles to cope with the harsh reality of New Orleans city life/ the defiant romanticism of the Duchess who may be seen as exploiting her powerful position in marrying Antonio • discussion of <i>vulnerable individuals</i>, with several characters to possibly qualify for this description: Blanche, the Duchess, Cariola, Ferdinand, Stella etc. • common ideas/concepts such as social class, male dominance and abuse of women, romantic idealism versus gritty realism • staging suggesting entrapment/claustrophobia and its contribution to themes, characterisation and audience reception. <p>Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Duchess of Malfi</i> and <i>A Streetcar Named Desire</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

Q10	<p>Examine the view that both <i>The Revenger's Tragedy</i> and <i>Loot</i> offer their audiences "a healthy dose of social criticism which mocks more effectively than it shocks". [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting <i>a healthy dose of social criticism which mocks more effectively than it shocks</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, <i>social criticism</i> and may also engage with dramatic genre. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate <i>social criticism</i> which both <i>mocks and shocks</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

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

Q11	<p>“Were’t not for gold and women there would be no more damnation.” (Vindice)</p> <p>In the light of this quotation, explore connections between the presentation of women as seducers in both <i>The Revenger’s Tragedy</i> and <i>Loot</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Middleton and Orton shape meanings in possibly presenting <i>women as seducers</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, presentation of women. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Middleton and Orton present, and in which different audiences understand and appreciate <i>women as seducers</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p>AO4</p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • whether 'seducers' applies more to one play than the other, possibly seeing some female characters as the objects of lust rather than the agents of lust • misogynistic references to women, particularly by Vindice, but also evident in <i>Loot</i> e.g. Hal and Dennis' discussion of sexual exploits with Fay • Fay's confidence in her own sexuality in suggesting marriage to MacLeavy 'My last husband at sixty came through with flying colours' compared with Gratiana's attitude towards Castiza 'If she still be chaste I'll ne'er call her mine/Virginity is paradise, locked up' • attitudes towards female sexuality in the different social contexts of the plays • impact of satirical genre and use of farce on our perception of the female characters • graphic language and imagery in both plays, with obvious contrasts in dialogue patterns: the colloquial speech patterns in <i>Loot</i> set against the courtly language of <i>The Revenger's Tragedy</i> • contribution of staging • attitudes towards death and connections with how women are perceived • links between money and lust in both plays. <p>Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Revenger's Tragedy</i> and <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>The Revenger's Tragedy</i> and <i>Loot</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

Q12	<p>Although the play is about the betrayal of others, it is its presentation of self-betrayal which offers more insights to the audience.” How far could you apply this comment to both <i>Lady Windermere's Fan</i> and <i>Betrayal</i>?</p> <p style="text-align: right;">[60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in possibly presenting <i>self-betrayal</i>, rather than the betrayal of others, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights' techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, <i>betrayal/self-betrayal/audiences</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate <i>betrayal/self-betrayal</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO4</p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • which characters may best reflect <i>self-betrayal</i> or self-deception: not really acknowledging their needs/desires regarding love, friendship, work/family/ artistic ideals • social pressure to conform to expected behaviour in both plays affecting characters' ability/inclination to be honest with themselves and others • examples of how lies/dishonesty evolve from betrayal of oneself in both plays, Lord Windermere and Robert for example • presentation of various forms of social dialogue • ways in which characters refer to the past and how significant this is in the spiral of deception/self-deception, e.g. Jerry and his memory of throwing Charlotte up in the air in <i>Betrayal</i> • 'dishonest' exchanges leading to empowerment and increased dramatic tension • theme of adultery/attitudes towards women. <p>Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>

<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
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Q13	How far would you agree that in both <i>Lady Windermere's Fan</i> and <i>Betrayal</i> we witness “the disintegration of a community where individuals show no sense of personal responsibility for others”? [60]
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Wilde and Pinter shape meanings in possibly presenting <i>the disintegration of a community where individuals show no sense of personal responsibility for others</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, <i>community/personal responsibility</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Wilde and Pinter present, and in which different audiences understand and appreciate <i>community/personal responsibility</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p>AO4</p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • '<i>community</i>' one of social class arguably in both plays, though a small triangular group in <i>Betrayal</i> contrasts with the social gatherings in <i>Windermere</i> • presentation of houses/families • '<i>disintegration</i>' applying to the break up of family/marriage/friendship can be seen through the different lenses of comedy and seriousness in the two plays • presentation of various forms of social intercourse including the dramatic impact of setting • perceived roles and behaviour of women in these communities • presentation of social class, attitudes and beliefs • '<i>no sense of personal responsibility</i>'/selfish behaviour in both plays not just seen as destructive but also used to protect individual integrity and social identity. <p>Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> and <i>Betrayal</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Lady Windermere's Fan</i> and <i>Betrayal</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

Q14	<p>“The play’s dramatic impact is created mainly through the presentation of conflict between public and private morality.” In the light of this comment, explore connections between the presentation of morality in both <i>Measure for Measure</i> and <i>Murmuring Judges</i>. [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in presenting <i>morality</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, <i>morality</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate <i>public and private morality</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p>AO4</p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • Angelo's dilemma between public and private code of values, as he wrestles with his attraction to Isabella, set against Sir Peter's social expectations of Irina, though less privately expressed through Woody <i>he needs something nice to hold his right arm</i> • abuse of/prejudice/stereotyping against women by men in positions of authority and superiority • conflict between public and private morality reflected in attitudes towards different social classes/racial groups • justice systems and their corruption/hypocrisy • female characters as guardians of morality in both plays • presentation of prisons in both plays. <p>Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q15	<p>How far would you agree that in both <i>Measure for Measure</i> and <i>Murmuring Judges</i> Shakespeare and Hare present “a system of law which favours the rich at the expense of the poor”? [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged creatively in a clear, well-organised and effective discourse written in an academic style and register. Credit will also be given for appropriate use of terminology and an engagement with the principles and conventions of verse drama.</p> <p>Extended writing in Band 1 may be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the texts and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of drama which underpin the plays. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the texts is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare and Hare shape meanings in possibly presenting a <i>system of law which favours the rich at the expense of the poor</i>, candidates need to show understanding of the texts as drama, taking account of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • stage directions • props, costume, lighting, sound effects. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the playwrights’ techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, <i>system of law/rich/poor</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon the ways in which Shakespeare and Hare present, and in which different audiences understand and appreciate the presentation of a <i>system of law which favours the rich at the expense of the poor</i>. Any links to context must be relevant to the question and grounded in the texts. Those who do write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>

<p>AO4</p>	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of matters such as:</p> <ul style="list-style-type: none"> • ideas/themes/concepts • characterisation • language, form, structure, dramatic technique, staging • context • audience. <p>In their consideration of both plays in response to the question, candidates might consider some of the following connections:</p> <ul style="list-style-type: none"> • presentation of rich/powerful/privileged characters in both plays • ways in which Shakespeare and Hare present the poor underclass/less privileged, e.g. the use of comedy/caricature/colloquial language • presentation of prisons and prisoners, e.g. Gerard <i>'they give you something, then they take it away'</i>/ Lucio re Angelo imprisoning Claudio: <i>'he arrests him on it, /And follows close the rigour of the statute/To make him an example'</i> • Isabella's keen sense of injustice regarding Angelo's misuse of power and privilege: <i>I would to heaven I had your potency, And you were Isabel...I would tell what 'twere to be a judge,/ And what a prisoner/Gerard's sense of injustice extended to Jason in <i>Murmuring Judges</i>: 'Why do you choose us?/ The law-abiding people? and Barry's sense of injustice to the police force by attacking the government: 'To collect a sum of money – at incredible expense – which is actually less than the government happily lets rich bastards get up and walk away with every year.'</i> • similar emphasis on 'process' of law at expense of individual • portrayal of female characters as 'poor' victims of the system. <p>Band 1 responses may assert superficial and unsupported connections. By Band 2, connections should be mostly valid and in Band 3 they will be increasingly appropriate and integrated into discussion of the texts. In Band 4, connections will be purposeful and will contribute effectively to candidates' analysis of the texts. Connections in Band 5 will be illuminating and contribute to the candidate's increasingly sophisticated understanding and appreciation of the texts under analysis.</p>
<p>AO5</p>	<p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Measure for Measure</i> and <i>Murmuring Judges</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Measure for Measure</i> and <i>Murmuring Judges</i> which are relevant to the given view and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a personal approach.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Component 2 Drama Section B Assessment Grid

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